UNEASY SUBJECTS: AFFECT, CENSORSHIP, SCHOOLING

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ABSTRACT

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Recent years have seen a rising trend of censorship in US secondary schools. This dissertation looks at incidents when censorship *caused a sensation* in schools and beyond. The censorship events explored are moments when a text, pedagogy, bounded notion of curricula, or a body was removed from a classroom because it was deemed objectionable to someone. I trace how certain texts, pedagogies, and subjectivities get affectively invested as inappropriate for secondary students in four events between 2008-2014. Since each of the events caused moments of affective intensity in schools and communities, at times even reaching national media, I take up the affective turn in cultural studies to explore the intensities both motivating and resulting from censorship. I see affect as the *body reading the world* and as a particularly potent theoretical lens for the investigation of contemporary literacies. Patricia Clough (2010) urges that "affect studies calls for experimentation in methodology and presentation styles" (p.228) and this dissertation labors to take up that call. To work towards generating affect in addition to theorizing it, I explore different modes and method of 'working' data, including visual analysis, autographics, sketching, and glitch methodologies.

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DEDICATION

For Basti, Booker & Hope

I-HIGH PASSIONS: INTRODUCTION

"The dream is recurring: The quiet is everywhere. It surrounds my classroom, saturates the halls of the building in which I teach. I wait with my students for the sound of our voices, horrified that we might scream in rage, trembling that we may never whisper. We are on the edge, not quite knowing what holds back the sound, what prevents the total shattering of our silences." -Janet Miller (2005) *Sounds of Silence Breaking* (p.61)

"What cannot be said above all must not be silenced but written."-Jacques Derrida, from a letter dated May 1979

Figure 1-Moms Demand Action PSA from the "Choose One" campaign (retrieved from http://momsdemandaction.org/in-the-news/choose-one-little-red-riding-hood-or-an-assault-weapon/)

Illicit books & disturbing affects

In a recent campaign urging stricter gun control laws, the group Moms Demand Action for Gun Sense in America (MDA) released an image correlating banned books and guns. In what is immediately recognizable as an U.S. school library, two young girls sit on the floor and assault the camera with unsettlingly direct gazes. One holds a copy of "Little Red Riding Hood," the other a semiautomatic weapon (Figure 1). I first encountered this

image in early 2013 as it circulated on social media in the weeks following the Sandy Hook shooting. I found the ad disturbing and provocative, clever and effective. Through the selection of an elementary school setting, a semiautomatic gun (shooter Adam Lanza's choice of weapon), and children approximately the age of the Sandy Hook victims, the campaign intentionally agitated the raw nerve the school tragedy exposed in the American body with hopes of mobilizing into political action the outrage, grief, and shock congealing in its wake. While the ad taps into these dark affects, its message also relies on the lighter affective registers of humor in its tagline, "One child is holding something that's been banned in America to protect them" which ironically references the paperback copy of "Little Red Riding Hood"[1] rather than the potentially deadly weapon. The effectiveness of the message relies on an affective linkage between weapons and curricular content. Though the ad scoffs at the idea, in the US both guns and books have been deemed as bearing the potential to touch and harm bodies. In particular, youthful bodies in both gun and book debates are configured as vulnerable and impressionable. Although MAD is not directly aimed at educational policy, through affective spirals of contact it reveals the intense affectivity around censorship in schools, configuring curriculum as a battleground that is central to the most vital concerns of the nation.

This dissertation looks at moments in U.S. secondary classrooms when censorship *caused in a sensation* in schools and beyond. The National Council of Teachers of English (NCTE) defines censorship as "remov[ing], eliminat[ing] or bar[ring] particular materials and methods" (Statement on Censorship and Professional Guidelines, 1982). The

[1] This particular copy was banned for the wine bottle figured in Red Riding Hood's basket on the cover.

censorship events[2] I explore here are moments when a text, pedagogy, bounded notion of curricula, or even body was removed from a classroom because it was deemed objectionable to someone. I hone in on four such moments in U.S. schools:

1. *Chapter III* examines the dismissal of a NYC student-teacher for teaching a poetry lesson addressing homophobia
2. *Chapter IV* looks at the disciplining of a Muslim-American in a NYC high school student for reading lesbian erotica in her math class
3. *Chapter V* explores the administrative critique of a Wisconsin high school journalism student's article, "The Rape Joke," examining the school's perceived rape culture
4. *Chapter VI* explores the 'after-affects' of the enactment of HB 2281 in Arizona which spurred the dismantling of the Mexican American Studies (MAS) program in Arizona

Since each event unleashed intense conflict and controversy at (and beyond) their respective school sites—stimulating bodies, spurring administrative discipline, prompting new or more stringently-enforced school regulations, and at times reaching national news—I've found work under what's been deemed "the affective turn" (Clough and Haley, 2007) as particularly helpful to theorize these moments. The research question guiding this inquiry is two-fold:

What affects generate—and are generated by—censorship events?

[2] I use "censorship events" as a broad designation to signal challenges to books, book bannings, and/or the removal of materials, pedagogies, or bodies from the classroom.

Affect theory, which I explore more in-depth in chapter II, offers a means to explore the intensities, energies, and investments converging around particular ideas and identities that exceed a bounded humanist notion of the subject.

A pitched battle

Indeed, censorship, both in and outside of schools, elicits high passions. Challengers (those who raise objections to materials) are most often parents (see Figure 2) while schools are the most common institution to challenge books (see Figure 3).

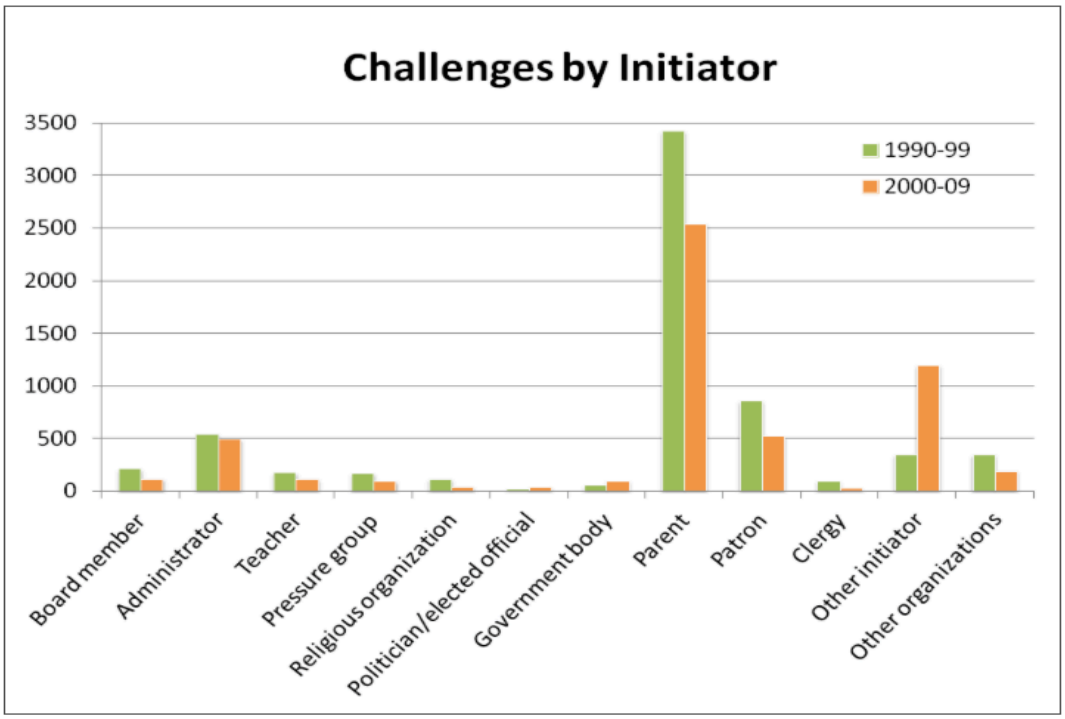

Figure 2-Challenges by initiator, used with permission by the ALA Office for Intellectual Freedom.

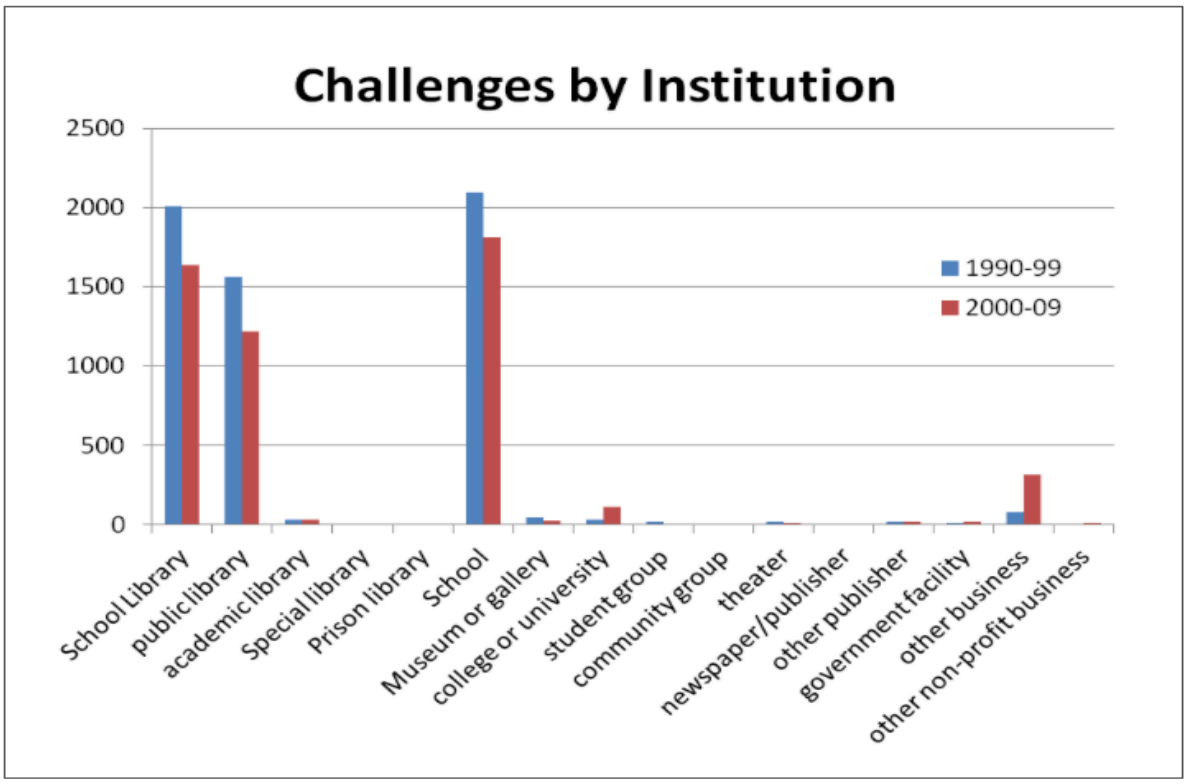

Figure 3-Challenges by institutions, used with permission by the ALA Office for Intellectual Freedom

In an analysis of thirteen censorship events in libraries and schools, Emily Knox (2012) reveals the intense affectivity motivating challengers. Take these charged comments:

> The **world assaults** our children every day with profane and obscene use through countless outlets. Why do some feel the need to **perpetuate that assault** in the guise of preparing our children for the real world? Why do we recognize that the material is vulgar yet feel the need to expose our children to it (*Stockton, MO Hearing Male Speaker #6)*? (Knox, 2012, p. 144, emphasis in original)

> L[ewiston] P[ublic] L[ibrary] has outrageously adopted policies that **put youth at the risk to be sick for life or their possible death** by allowing books on their shelves that encourage reckless sexual behaviors. The library has chosen this Playboy kind of book for children's entertainment. Youth are their targeted segment of Lewiston's population who have not attained the ability to process without trauma these pornographic illustrations and writings. "*I*[*t's*] *P[erfectly*] *N*[*ormal*]*"*[(Harris & Emberley, 2009)] **violates youth's period of latency, robs them of their childhood, and greatly infringes upon necessary preparation for responsible adulthood** (*Lewiston, ME Letter 1/30/2008*). (Knox, 2012, p.144, emphasis in original)

The fervor in these objections highlights larger national tensions—particularly the heated 'culture wars' around religion, sexualities and race. In the last statement, a book deemed inappropriate is literally positioned as a mater of *life and death*. Strident hyperbole reigns in book challenges as this label put on Toni Morrison's (1970) *The Bluest Eye* illustrates: "(WARNING: Graphic) Common Core Approved Child Pornography" (Jones, 2013). Politicians, though comprising a minority of challengers, also raise objections to books. An Alabama State senator declared Morrison's novel, a staple of my own English classroom, "just completely objectionable, from language to the content" (quoted in Jones, 2013, n.p.). A Virginian mother who (unsuccessfully challenged) Morrison's (1987) *Beloved* in her son's school, has petitioned for House Bill 516 which would require the Board of Education to notify parents when curricular materials contain sexually explicit content (Zadronsky, 2016).

While reports of censorship are as old as printed material, challenges in schools are reportedly on the rise (Barnett, 2013; NCTE, 2012; Nolan Brown, 2015). In its position statement *The Students' Right to Read*, NCTE ([1961]2012) acknowledges the recurrent historical precedent of censorship incidents in schools, yet it observes that "these pressures have mounted in recent years, and English teachers have no reason to believe they will diminish" (n.p.). In addition, NCTE describes a rising intensity in book bannings, specifying that while challenges are not new the "present concern is rather with the frequency and force of attacks by others" (n.p.).

A Harris Poll conducted in March of 2015 found that 24% of 2,224 US adults surveyed answered "yes" to the question, "Do you think that there are any books which should be banned completely?" This was an 18% increase from 2011. Larry Shannon-

Missal, the Harris Poll Research Manager, told *Library Journal*, "While it's still a minority perception […] I felt that from 18 to 28 percent in just four years was rather surprising growth" (quoted in Nolan Brown, 2015, n.p. as well as Peet, 2015, n.p.). In 2013, the Kids Right to Read Project (KRRP), a part of the National Coalition Against Censorship, reported a 53% increase in the number of reported challenges they received from the previous year. KRRP's coordinator at the time, Acacia O'Connor, mused, "Whether or not patterns like this are the result of coordination between would-be censors across the country is impossible to say […] But there are moments, when a half-dozen or so challenges regarding race or LGBT content hit within a couple weeks, where you just have to ask, 'What is going on out there?'" (O'Connor quoted in Shelf Awareness, 2013, n.p.). O'Connor's remark about possible "coordination" between censors suggests the calculation and strategizing of war and an embattled opposition between challengers and anti-censorship activists. NCTE ([1961]2012) echoes this language of combat in their *Students' Right to Read* policy brief: "The fight against censorship is a continuing series of skirmishes, not a pitched battle leading to a final victory over censorship" (NCTE, *The Students' Right to Read*, [1961]2012, n.p.). As trigger warning debates rage, freedom of speech advocates argue that allowing controversial speech is a means of *avoiding* war. Jason Stanley (2016) recently wrote in *The Chronicle of Higher Education* that, "A central purpose of the university is to allow disputes about significant moral and political issues to take place in the classroom instead of on the battlefield" (n.p.).

Challenging content

O'Connor's statement above also underscores that censorship events disproportionately cluster around historically marginalized identities (e.g. in this

dissertation queer, feminist, Muslim- and Mexican-American students) and topics (e.g. here sexualities, gender, and 'non-normative' identities). Even when vague signifiers are used to challenge books such as "unsuitable to age group" or "offensive language," the texts and authors being targeted are almost exclusively representative of marginalized groups and identities (see Figure 4 for the ALA's most frequently listed reasons for challenges). Malinda Lo (2014) observed this in 2014 when the Delaware School Board removed *The Miseducation of Cameron Post* from its summer reading list. In "Book Challenges Suppress Diversity," Lo (2014) writes, "What made me take notice in this case was the fact that *Cameron Post* is a critically acclaimed novel about a lesbian teen coming of age, but the reason cited for the book's removal was explicit language—even though several other books on the summer reading list also included explicit language. It was no great leap to wonder if 'language' was used as a cover for homophobia" (n.p.). The graph in Figure 4 shows that while "sexually explicit" is the most frequent cited reason for challenges, the more nebulous "offensive language" and "unsuited for age group" come in second and third. As Lo (2014) points out, in many instances these reasons mask the blatant homophobia and racism motivating objections to books.

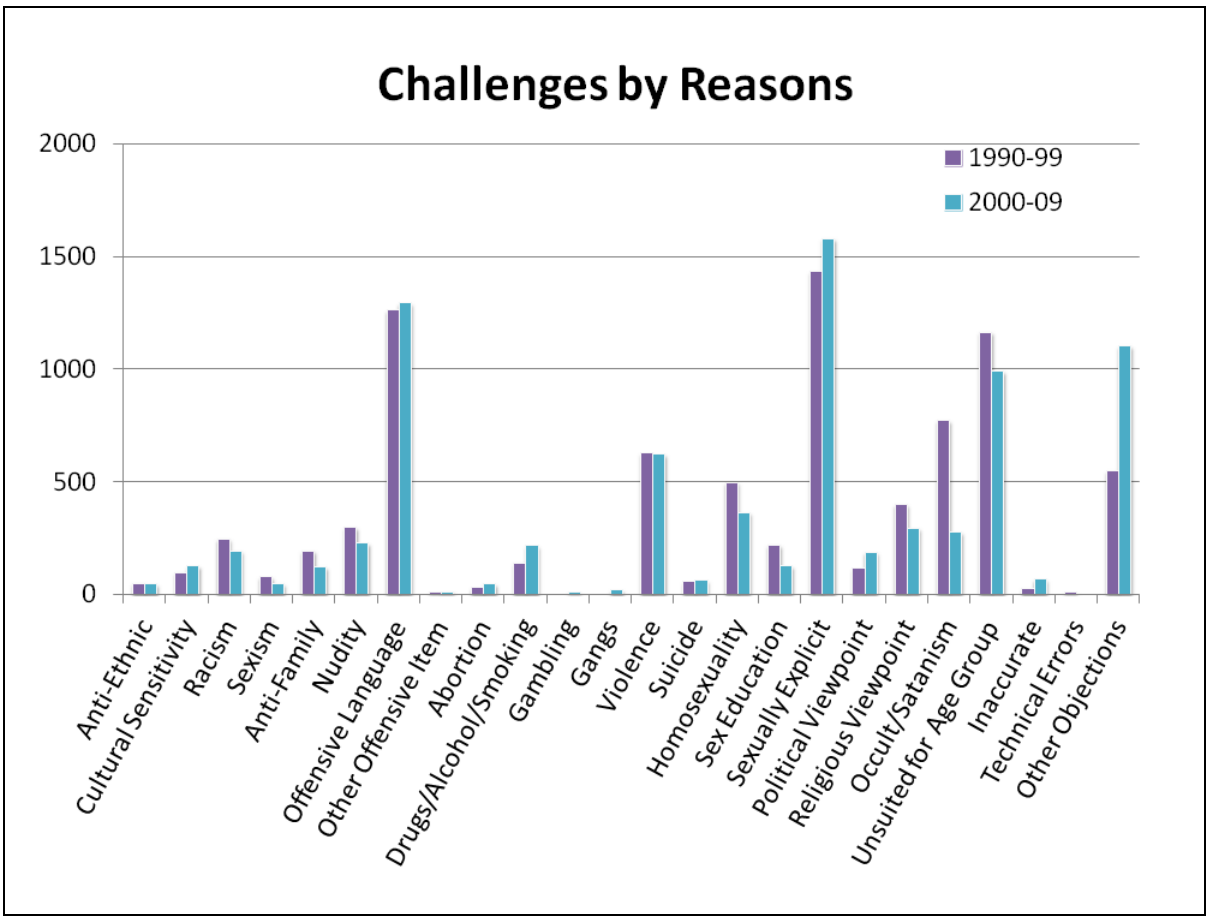

Figure 4- Challenges by reason, used with permission by the ALA Office for Intellectual Freedom.

Supporting Lo's hunch, the American Library Association's (ALA) Office of Intellectual Freedom (OIF) reported in their 2015 *State of American Libraries* report that "[a]uthors of color and books with diverse content are disproportionately challenged and banned" (p.15). The OIF defines "diverse content" as follows:

- Non-white main and/or secondary characters
- LGBT main and/or secondary characters
- Disabled main and/or secondary characters
- Issues about race or racism
- LGBT issues
- Issues about religion, which encompass in this situation the Holocaust and terrorism
- Issues about disability and/or mental illness
- Non-Western settings, in which the West is North America/Europe

(ALA, 2015, p.15)

The OIF also reported that 8 out of 10 of 2014's most frequently challenged books had "diverse content" (ALA, 2015, p.15). I include below the most recent "Top Ten" list compiled by the ALA:

1. *The Absolutely True Diary of a Part-time Indian* Sherman Alexie
2. *Persepolis* Marjane Satrapi
3. *And Tango Makes Three* Justin Peterson and Peter Parnell
4. *The Bluest Eye* Toni Morrison
5. *It's Perfectly Normal* Robbie Harris
6. *Saga* Brian K. Vaughan & Fiona Staples
7. *The Kite Runner* Khaled Hosseini
8. *The Perks of Being a Wallflower* Stephen Chbosky
9. *A Stolen Life: A Memoir* Jaycee Dugard
10. *Drama* Raina Telgemeier

(ALA 2015, p.16)

In a separate analysis, Lo (2014) found that 52% of the top 100 Challenged Books from 2000-2009 included "diverse content."

Uneasy subjects

I title this dissertation "Uneasy subjects" then in a doubled sense—to signal that the subjects or 'topics' deemed objectionable in the events I explore (e.g. anti-homophobic poetry, lesbian erotica, Latina/o literary studies) were touchy, uncomfortable, and made people uneasy, but that in addition, these moments worked toward congealing subject positions that take up tenuous spaces in the politics of recognition in schools. In this study, these include, but are not limited to, the out, happy (and safe) queer student, the outspoken Muslim American woman, the feminist student activist, and the academically successful and politically active Mexican American student. These subjectivities occupy *uneasy* spaces in dominant discourses of schools since they do not support conventional narratives and logics around particular subjects. For example, when queer students are discussed in relation to education, it's predominantly in relation to suicide, victimization, and bullying.

These dominant narratives, while important, may foreclose other possibilities for queer youth in schools (Fields, Mamo, Gilbert, & Lesko, 2014). The student who came out after a poetry lesson in chapter III is described as "overjoyed," not traumatized or unsafe. The school, however, invoked the familiar rhetoric of safe space to bar the lesson, arguing that LGBTQ students were being potentially endangered by discussing homophobia. Muslim women have similarly been enmeshed in discourses of vulnerability and oppression (Khoja-Moolji, 2015a; 2015b). When we do see depictions of 'empowered' Muslim women, it is often an empowerment tenuously brokered by agents of the secular West (see Malala as an example in Khoja-Moolji, 2015a; 2015b). Brittany, the Muslim-American student in chapter IV, dissents to the censoring of her reading on her own terms, thus defying an agency 'granted' by a non-Muslim agent of protection. Similarly, when Mexican-American students and Mexican-American English Language Learners (ELLs) are discussed in relation to schooling, it is most often in relation to their perceived deficits or needs. When successes are discussed, it is often in terms of assimilation into US language and cultural norms. The Mexican-American students in the MAS program, in contrast, were shattering statistics with unprecedented graduation rates and college enrollment (Biggers, 2012a) through an empowering culturally-relevant (de los Ríos, 2013; de los Ríos, López, Morrell, 2015) rather than assimilatory curriculum. These subject positions then occupy *uneasy spaces* within dominant educational narratives in the US.

So in many ways censorship events confirm things we already know:

1. That certain 'subjects'—racialized, queer, feminist—occupy uneasy positions in schools.

2. That certain topics—sexualities, politics, rape—and certain actions—dissent, activism, political agency—make many people in schools uneasy.

3. That schools actively avoid—and at times expel—controversial subjects.

4. That classed and racialized histories valorizing muted affect and emotional restraint characterize the affective norms of US schooling cultures.

The forms of knowledge the censorship events in this dissertation silenced might be part of what Michel Foucault (1980) calls "subjugated knowledges." These include:

> a whole set of knowledges that have been disqualified as inadequate to their task or insufficiently elaborated: naive knowledges, located low down on the hierarchy, beneath the required level of cognition or scientificity. I also believe that it is through the re-emergence of these low-ranking knowledges, these unqualified, even directly disqualified knowledges […] a particular, local, regional knowledge, a differential knowledge incapable of unanimity and which *owes its force only to the harshness with which it is opposed by everything surrounding it*… (p.84, italics added)

Taking up this last line, I see these repressed knowledges as gaining an *affective force* through censorship. So while the intensities and negative affects that both spur and are spurred by censorship events are undeniably oppressive, they also set off new distributions of agency. It is important to me to focus on the ways students and teachers are 'talking back' to these imposed silences in schools. In each event I explore, both teachers and students find means of critically engaging the politics of censorship and as well as finding "margin[s] of manoevrability" (Massumi, 2015a, p.3) within institutional bounds, curricular restrictions, and even legal mandates. These various "activisms" vary in scale and intensity—some are as 'simple' as bodies being charged with affect (see the "buzz" in Janneke's class in chapter III and Brittany's class in IV) and at other moments take the form of more familiar political action: such as the collectives of students protesting the MAS ban in Arizona (see chapter VI) or Tanvi Kumar's open letter to her school's

administration (see chapter V). I hope, however, to underscore that the *activisms* elicited in each event do not to take away from or redeem the racist, sexist, Eurocentric, and heteronormative violence censorship did to the communities it touched, nor to romanticize a form of voluntaristic agency in addressing systemic violences. Instead, I hope explore how affect has the capacity to both entrench dominant power systems but also work in excess of them. Affect is *uneasily* captured.

The nulled curriculum

One way flows of power has been examined in classrooms has been an attention to what's been deemed the *hidden curriculum*, the norms, social inequities, and hierarchy of values transmitted implicitly within processes of education and schooling (among early conceptions, see Anyon, 1983; Apple & King, 1983; Freire, 1970; Giroux & Pena, 1983; Giroux & Purpel, 1983; Jackson, 1968; Snyder, 1970). As such, this dissertation supports the long-standing stance of curriculum theorizing that curriculum is never politically neutral. In addition, a key question that has occupied curricular theorists is what knowledge is of most value? To whom, where, in what context? And the corollary question, what counts as curriculum? The reconceptualists have been calling for re-imaginations of curriculum beyond a bounded set of content for nearly half a century (see Pinar, 1975; Pinar, 2009; Pinar et al [1995] 2008; Pinar & Grumet 1976; Miller, 2005; 2014, among others). Though marked by a range of theoretical approaches including phenomenological, psychoanalytic, postcolonial, (feminist-) poststructural, and autobiographical, this work has shifted a historical concern with *developing curriculum* to the complex (and never complete) task of *understanding curriculum* (Pinar et al, [1995] 2008). Rather than a science proscribing best practices (Miller, 2014), Pinar (1975)

conceives of curriculum as *currere*, a running of the course and a "complicated conversation." Curriculum is then conceived as a *doing* rather than a predictable, contained, and sequential set of content transmitted from teacher to student (see also Freire's, 1970 "banking model"). As Miller (2005) puts it, this "move[d] the field from an administrative emphasis on behavioral objectives, design, development and evaluation to a more humanities-based emphasis on understanding educational experience, particularly in its cultural, social, political, historical and gender dimensions" (p.2).

In another thread of theorizing curriculum, Elliot Eisner (1985) distinguishes between what he terms the *explicit*, *implicit*, and *null* curriculum. For Eisner, the explicit curriculum is what is most recognizable within traditional conceptions: the set of content a school offers on its official program (e.g. algebra, physical education, American history, English Language Arts, British Literature). The implicit curriculum is similar to the hidden curriculum as the hierarchy of values and expectations about knowledge learned through schooling experience. For example, when women and people of color's contributions to history are relegated to specially bracketed spaces in textbooks (or temporally in "months") they are *implicitly* positioned as tangential to history. The null curriculum is simply what is left out. Eisner, like others, argues that what we don't include in our curricula speaks just as loudly as what we do.

While curriculum has proved to be a contested term (Kliebard, 2004), this dissertation extends Eisner's notion of the null curriculum to the verb form—the *nulled curriculum*. While the null curriculum denotes the unsaid, the forgotten, the overlooked, or the purposely excluded in bounded notions of curriculum, the *nulled curricula* denotes curricula that were selected and introduced into an official or "explicit" curriculum and

then removed because they were deemed objectionable. These are curriculum that were *present* and then made *absent*. I argue that such moments leave an affective residue or trace that is important to study. Affective intensities do not only result in material and bodies being removed from classrooms. They also, as Flinders, Nodding and Thornton (1986) argue, foreclose in advance what we invite into the classroom:

> we consign many topics to the null curriculum because of their potential affective impact. There are, it would seem, certain feelings and degrees of feeling that we do not want to induce in classrooms. Hence our desire to nullify various feelings guides the selection of content. It may be, then, that affect is the primary and most important single dimension of the null curriculum. (p.36)

Because a significant project of both poststructurally-inflected curriculum theory (Miller, 2010) and affect theory is to put pressure on humanist notions of the bounded subject (be it the human body, linear transmissions of knowledge, standardized curriculum, the bordered nation-state, or fixed notions of identities), I qualify my use of the term curriculum by prefacing it with "bounded" when I am signaling traditional, humanist senses of curriculum as a 'set of content' officially sanctioned by the school. In most instances, however, curriculum is a contested space inhabiting at once traditional bounded notions as well as contested "cultural, social, political, historical and gender dimensions" (Miller, 2005, p.2) within educational experience writ large.

Censorship, schools & classroom life

There have been several vibrant studies of censorship in relation to schooling. Most prominently, James Moffett's (1989) *Storm in the mountains: A case study of censorship, conflict, and consciousness*, Diane Ravitch's (2004) cross-over *The Language Police: How Pressure Groups Restrict What Students Learn*, and recently Kerry Robinson's (2013) *Innocence, knowledge and the construction of childhood: The contradictory nature of*

sexuality and censorship in children's contemporary lives. The National Council of Teachers of English (NCTE) also has a long-legacy of vigorously opposing censorship in English classrooms and offering resources and support for teachers and students experiencing intellectual freedom impingements. Spurred by the rise of McCarthyism, NCTE's anti-censorship advocacy began in the 1950s. In 1953, William R. Wood, an educational specialist at the United States Office of Education, as well as five past presidents of NCTE, chaired a committee that published *Censorship and Controversy* (NCTE, 1953). The rhetoric of war mentioned above is evident in the document's opening pages:

> The National Council of Teachers of English is professionally obligated to stand publically against *dangers* now *threatening* the important work for which its members are responsible in the classrooms of the nation. Prominent among these dangers are: (1) *demands* for the exclusion of certain books, periodical, and other instructional materials from classrooms and libraries; (2) *attacks* upon the use of any material for any purpose from the writings of specific authors; (3) *restrictions* placed upon the kind of speakers who may address groups in schools and colleges; (4) *denials* of the right of classroom consideration by teachers and students of currently controversial topics. (NCTE, 1953, p.5, italics added)

Like my opening image, we see the classroom and curriculum as tied to vital concerns of the nation with military language inflecting the statement.

Figure 5-30 Banned Books to Read at Your Own Risk. Image Credit: Tara Wood of Black Horse Pike Regional School District. Reproduced with permission.

Less than ten years later, NCTE's *The Students' Right to Read* ([1961]2012) was published. It was "revised in 1981 and reaffirmed by the NCTE executive committee in 2012" (NCTE, 2014, p.1). NCTE has also reaffirmed its anti-censorship stance with the 2014 Policy Research Brief "Censorship Now: Revising *The Students' Right to Read*," where it declares its continued commitment to intellectual freedom:

> In its support of intellectual freedom, NCTE maintains that students have the right to materials and educational experiences that promote open inquiry, critical thinking, diversity in thought and expression, and respect for others (NCTE Position Statement on Intellectual Freedom, 2014). Academic freedom is intellectual freedom in academic contexts, though it may encompass a wider spectrum of rights, freedoms, interests, and responsibilities. The protection of academic freedom, required at all levels of education, not only serves the common good but also enhances academic integrity and the overall quality of education while protecting students from indoctrination.

> Inherent in academic freedom is both a moral and educational obligation to uphold the ethics of respect and protect the values of inquiry necessary for all teaching and learning. Because situations involving academic freedom differ according to circumstances and grade level, NCTE encourages the discussion of the principles of academic freedom, listed below, within faculties and institutions for the purpose of developing policies and procedures that will protect such freedoms.
>
> (http://www.ncte.org/positions/statements/academic-freedom)

In addition to its print and online resources, in 1976 NCTE developed SLATE (Jago, 2011). Slate is considered the "action wing" of NCTE's political investments, significantly in relation to intellectual freedom (Jago, 2011, p.46). Its work is focused on:

1. monitoring and reporting on local, state, and national policy-making groups;
2. educating members and others to the political implications of legislative, legal, and agency actions, both private and public;
3. preparing press releases and position papers on issues where the expertise of the Council or the welfare of English teaching needs to be represented;
4. making available expert testimony;
5. linking itself with other groups to take appropriate action on issues of shared concern;
6. seeking other ways to interpret and develop Council policy, and letting such policy be known where it might enhance the environment for free and responsible teaching and learning of English

(quoted in Jago, 2011, p.46)

Today, NCTE has an entire "Intellectual Freedom Center" which includes:

- a hotline for students and teachers to report a "censorship incident"
- teaching materials for Banned Books Week
- a collection of over 300 rationales for challenged works and guidelines for writing rationales
- a collection of NCTE position statements on censorship and academic freedom

(http://www.ncte.org/action/anti-censorship)

Yet, in spite of the legacy of NCTE's tradition of anti-censorship advocacy, I've found scant (if any) doctoral work in English Education on censorship in the last two decades. ProQuest yields a scattering of dissertations in history and library sciences on censorship in schools, the majority clustering in the 1970s-1990s. Mychelle Smith's (2015) recent dissertation, *Profanity, disgust, and dangerous literature: A hermeneutic analysis of* The Catcher in the Rye *and* The Chocolate Wars, which examines two of the most frequently challenged books in US school history, is an exception. While the few studies on censorship that do exist have done important and nuanced work closely analyzing the textual content of challenged texts (Smith, 2015), the politics of the textbook industry (Moffett, 1989; Ravitch, 2004), how discourses of childhood relate to sexual knowledge (Robinson, 2013), and the conflicted motivations of challengers (Knox, 2012), this dissertation offers a different focus by turning attention to the effects and embodied affects censorship events set forth in classroom life. I quite like the phrase *classroom life* as it conjures the charged affective animacy (Chen, 2012) of the encounter of bodies in space. Towards this goal, I try to conceptualize the classroom not as a "container" disconnected from mobile flows of affect (Leander, Phillips and Taylor, 2010), but as a temporary, unstable, and shifting "shared animate space" (Thrift, 2007, p.229).

Of course one caveat of studying censorship that makes textual analysis so prominent is that censorship research will almost always be an exercise in retrospection. Even in the event in which I was a part (chapter IV), I am relying on verbal recountings and memories of the events described. All data presented is then highly mediated by language. Yet this is not to presume a 'pure reality' exists somewhere 'out there' that if I

could just set up the right research conditions could be accessed. As Joan Scott (1991) makes clear, experience is always already an interpretation in demand of interpretation.

The branding of censorship

The lack of attention to censorship in schools seems additionally surprising when (inter)national incidents involving Steven Salaita, Edward Snowden, Pussy Riot, the Patriot Act, and debates about trigger warnings circulate rather constantly in media flows. In addition, mainstream media stories about school censorship frequently go viral (see Chapter V on "The Rape Joke" article and Chapter VI on the MAS ban for examples of how the media interact in censorship events). I might even go so far as to say censorship is *hot* right now. At a recent NCTE convention I attended, it was standing room only in a ballroom event dedicated to censorship issues. Banned Book Week has also become a national sensation celebrated by libraries, schools, and bookstores. Figure 6 shows a Banned Books Week image form Bookmans book store:

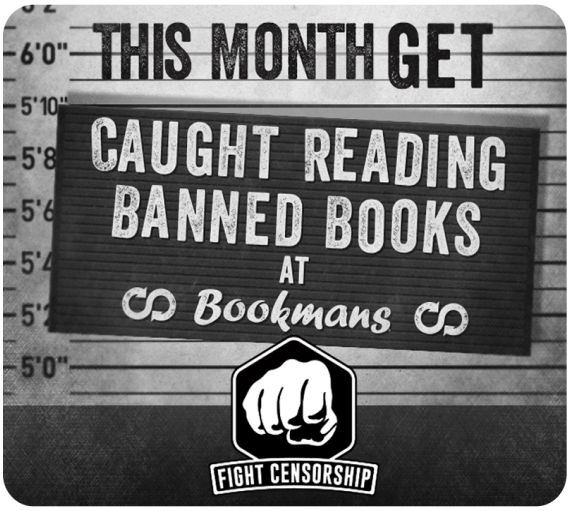

Figure 6- Get Caught Reading Banned Books at Bookmans. Retrieved from http://bookmans.com/banned-books-every-age/, reprinted with permission.

Celebrities have also joined the movement. There are videos on YouTube.com of well-known authors such as Judy Blume, Stephen Chbosky, Khaled Hosseini, and Markus

Zusak as well as TV and film stars such as Whoopi Goldberg reading aloud from banned books as part of the Banned Books Week "Virtual Read Out" campaign (http://www.bannedbooksweek.org/virtualreadout).

Foucault (1980) observed in relation to Victorian injunctions to discussing sex, rather than foreclosing the topic, it serves as "an incitement to discourse" (p.17). It's this almost common-sense knowledge that prompts some crafty English teachers to configure their curricula around banned texts. Since a huge range of books have been banned throughout history (including the Bible and Shakespeare), it's quite easy to plan an entire unit or even year of study around banned books. Interest in a book is of course piqued when it has been banned, which is part of what Ralph Waldo Emerson means when he quipped, "Every burned book enlightens the world." There's a playful flouting of authority, subversion and transgression in teachers using banned books to found their curricula. This is evident in the bulletin board (Figure 7) with a banned books theme I include below:

Figure 7-Banned Books bulletin board, Credit to Denise Borck, retrieved from https://dborck.files.wordpress.com/2012/09/bulletinboard.jpg, reprinted with permission.

A Google search reveals an array of bulletin boards. One is bordered with yellow "CAUTION" tape, another "CRIME SCENE DO NOT CROSS." Teachers also play with notions of criminality and moral judgment implicit in banned books. A popular activity is to have students and faculty pose for "mug shots," two examples of which I include in Figure 8. One teacher has created a placard reminiscent of a Scarlet Letter that reads "Caught Reading Banned Books." In one mug shot, a beaming student proudly holds up a copy of *Catch-22* (Heller, 1961). Another student is charged with "thought crime[s]." These teachers' (and/or librarians') playful gimmicks signal an absurdity to book banning as well as a recasting of the moral judgment and shaming implicit in declaring a book objectionable. The students and staff seem to happily be 'in on the joke.' In addition, these teachers position their classrooms as sites of freedom of speech and students' right to information, in line with NCTE's political orientations. A curriculum around Banned Books is an openly politically-charged choice, positioning English teachers and English classrooms as explicit guardians of and spaces for free speech.

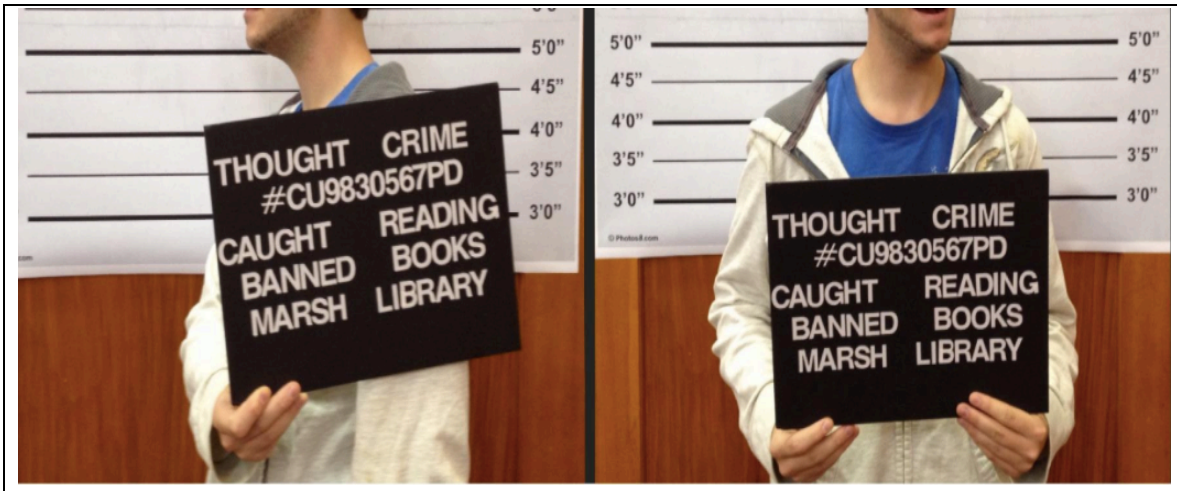

Figure 8-Banned book mug shots (cropped to mask student identities) retrieved from: http://wvpublic.org/post/concord-university-celebrates-banned-books-week and http://blogs.randolphschool.net/citings/2012/10/01/celebrating-intellectual-freedom/, both reproduced with permission.

'Old' versus 'new' censorship theory

Though a history of censorship from the Alexandria Library to the book burnings of Nazi Germany would require multiple dissertations, I want to emphasize that censorship itself is certainly nothing new in and outside of schools. In 1 A.D. emperor Augustus exiled Ovid in part for his *Ars Amatoria.* In 1559, Pope Paul IV banned Boccacio's *The Decameron* unless its more racy passages were expurgated, particularly those that lampooned the church (Straight, 2003). In the U.S., the history of much of the last century's 'great' literature—written by such lauded authors as James Joyce, Vladimir Nabokov, D.H. Lawrence and Henry Miller—is intimately tied to the Obelisk and Olympia presses, specialists in erotica. These two presses helped bring about the publication of

many (non-erotica) titles now considered English-language classics that less risk-taking houses refused to print. These authors' works were transformed from maligned pieces of 'smut' to some of the most celebrated literary works of all time (De St. Jorre, 1994). Traders in illegal erotica during the interwar period worked alongside bootleggers during prohibition to help (re)shape the moral and legal landscape of America (Gertzman, 2002). Long before that, trade in 'illicit' texts—those both erotic and politically polemic—helped galvanize popular knowledge in pre-revolutionary France. Erotica as well as works that critiqued the crown—both officially barred by the king—became conflated under the single term "philosophical books" by book smugglers and their customers (Darnton, 1996). In the U.S., Anthony Comstock (1844-1915) orchestrated aggressive attacks on what were deemed 'inappropriate' writers and distributors, landing many in jail and resulting in the destruction of literal tons of books (Gertzman, 2002). Anti-vice organizations such as Boston's Ward and Watch and the New York Society for the Suppression of Vice took up Comstock's crusade against 'unsavory' literature, largely but not limited to erotica, during the Progressive era (Gertzman, 2002).

Matthew Bunn (2015) argues that "Old" Censorship Theory has traditionally configured a binary system whereby censorship is opposed to free speech. "New" Censorship theory, in contrast, challenges the fantasy of a pure state of "free speech" in "civil society" untouched by circulations of power, norms, and always already traversed by multiple forms of prohibition (see Bunn, 2015, p.28; Butler, 1997). What Bunn (2015) deems the traditional "liberal conception of censorship" focuses on "state oppressive force" whereby the crown, state, or an agent of the state, suppresses speech, expression, or information. 'New' Censorship Theory instead, Bunn (2015) argues, takes up the work of

Michel Foucault (primarily his *History of Sexuality: Volume I,* 1980) and Judith Butler (primarily her *Excitable speech*, 1997) whereby prohibition is a productive rather than strictly repressive force. For example, Foucault's (1980) "repressive hypothesis" argues that rather than suppressing discourse, Victorian prohibitions on discussing sex worked paradoxically as "an incitement to discourse" (p.34). Foucault (1980) articulates this in his discussion of the multiplicity of silences that shape discourse:

> Silence itself—the things one declines to say, or is forbidden to name, the discretion that is required between different speakers—is less the absolute limit of discourse, the other side from which it is separated by a strict boundary, than an element that functions alongside the things said, with them and in relation to them within over-all strategies. There is no binary division to be made between what one says and what one does not say; we must try to determine the different ways of not saying such things, how those who can and those who cannot speak of them are distributed, which type of discourse is authorized, or which form of discretion is required in either case. There is not one but many silences, and they are an integral part of the strategies that underlie and permeate discourses. (p.27)

In other words, Foucault (1980) argues that while sex was not explicitly discussed or addressed in Victorian school curricula, sex and sexual politics were bespoke within the very built space of the school:

> the space for classes, the shape of the tables, the planning of the recreation lessons, the distribution of the dormitories (with or without partitions, with or with out curtains), the rules for monitoring bedtime and sleep periods-all this referred, in the most prolix manner, to the sexuality of children. What one might call the internal discourse of the institution—the one it employed to address itself, and which circulated among those who made it function—was largely based on the assumption that this sexuality existed, that it was precocious, active, and ever present. (p.28)

Rather than an identifiable oppressive state agent, New Censorship Theory focuses on the diffuse and internalized ways censorship produces and regulates speech. In addition, rather than a single repressive force (e.g. a censor of the state), it presupposes a wide-ranging and mutually entangled host of actors. Bunn (2015) writes, "[t]he central insight of New

Censorship Theory has been to recast censorship from a negative, repressive force, concerned only with prohibiting, silencing, and erasing, to a productive force that creates new forms of discourse, new forms of communication, and new genres of speech" (p.26). Rather than valorizing one theoretical stance over the other, Bunn (2015) suggests that "no strict distinction ought to be drawn. Instead, investigators of censorship in the traditional sense must incorporate the insights of new theories to understand state censors as actors internal to communication networks, and not as external accidental, features" (p.25). It is such a stance between both 'new' and 'old' censorship that this dissertation seeks to dwell.

The "murky space" of first amendment rights in schools

To follow the imbricated ways 'old' and 'new' censorship work, we can look at the "murky" space (Mollen, 2008, p.1510) freedom of speech legal protection in schools has had in the history of the U.S.. That students' freedom of speech is a concern at all underscores the emphasis placed on the classroom as a laboratory for democratic ideals while at the same time articulating an implicit risk in state-run education "to be an instrument for the state to supplant an individual's independent thought with those preferred by the state or to prevent those independent thoughts from developing at all" (Mollen, 2008, p.1532). Yet the classroom marks a liminal space where the courts are unsure if constitutional rights apply to students. For example, the Supreme Court proclaimed in the 1969 *Tinker v. Des Moines Independent School District* that students' freedom of speech was a "hazardous freedom" that risked "harming" other students but that was nonetheless necessary to uphold (Mollen, 2008, p.1504). Yet, in more recent cases, such as 2006's *Harper v. Poway Unified School District* in which a student's T-shirt declaring "HOMOSEXUALITY IS SHAMEFUL" was deemed as impinging on other

students' rights, the notion of student free speech as a "hazardous" but necessary freedom has been challenged (Mollen, 2008, p.1503).

Several landmark cases about teachers' and students' speech and expression freedoms have reached the U.S. Supreme Court, though some argue that rather than clarifying the issue they've made it more confusing (Mollen, 2008). In what follows, I offer a brief outline of several seminal supreme court rulings regarding freedom of speech and expression in schools: *Adler v. Board of Education* (1952), *Blackwell v. Issaquena County Board of Education* (1966), *Tinker v. Des Moines Independent Community School District* (1969), *Bethel School District No. 403 v. Fraser* (1986), *Hazelwood v. Kuhlmeier* (1988), and *Lacks v. Ferguson Reorganized School District* (1998) because they are important in historicizing censorship debates in English classrooms.

***Adler v. Board of Education* (1952)**

It's perhaps not widely known that tenure-systems within higher education were largely established after a slew of teachers and professors were dismissed for openly opposing World War I. A historical residue of the McCarthy era, to this day California and many other states require teachers (and other public employees) to sign "Loyalty Oaths" which were instituted during the Red Scare to root out communists (Paddock, 2008). During the height of the Red Scare n 1952, Irving Adler, an author, mathematician, scientist, political activist and educator" as well as the "author of 57 books" (https://en.wikipedia.org/wiki/Irving_Adler), protested the constitutionality of the 1949 Feinberg law in New York which granted the Board of Regents the right "to deny subversives—those who advocate violent overthrow of the government—the privilege of teaching in New York's public schools" (Feinburg Law, 1952). While the New York

Teachers' Union won an initial suit in the New York Supreme Court, the ruling was overturned in a 6-3 decision by the US Supreme Court in 1952. Justice Minton explained his judgment as follows:

> A teacher works in a sensitive area in a schoolroom. There he shapes the attitude of young minds towards the society in which they live. In this, the state has a vital concern. It must preserve the integrity of the schools. That the school authorities have the right and the duty to screen the officials, teachers, and employees as to their fitness to maintain the integrity of the schools as a part of ordered society, cannot be doubted. One's associates, past and present, as well as one's conduct, may properly be considered in determining fitness and loyalty. From time immemorial, one's reputation has been determined in part by the company he keeps. In the employment of officials and teachers of the school system, the state may very properly inquire into the company they keep, and we know of no rule, constitutional or otherwise, that prevents the state, when determining the fitness and loyalty of such persons, from considering the organizations an persons with whom they associate. (Minton quoted in *Adler v. Board of Education*, 1952)

Justice Douglas, in a dissenting opinion, expressed concern about the potential ruling, arguing it would threaten free inquiry and turn the school into "a spying project":

> The very threat of such a procedure is certain to raise havoc with academic freedom. Youthful indiscretions, mistaken causes, misguided enthusiasms—all long forgotten—become the ghosts of a harrowing present. Any organization committed to a liberal cause, any group organized to revolt against an hysterical trend, any committee launched to sponsor an unpopular program becomes suspect. These are the organizations into which Communists often infiltrate. Their presence infects the whole, even though the project was not conceived in sin. A teacher caught in that mesh is almost certain to stand condemned. Fearing condemnation, she will tend to shrink from any association that stirs controversy. In that manner freedom of expression will be stifled.
>
> […]
>
> What happens under this law is typical of what happens in a police state. Teachers are under constant surveillance; their pasts are combed for signs of disloyalty; their utterances are watched for clues to dangerous thoughts. A pall is cast over the classrooms. There can be no real academic freedom in that environment. Where suspicion fills the air and holds scholars in line for fear of their jobs, there can be no exercise of the free intellect. Supineness and dogmatism take the place of inquiry. A "party line"—as dangerous as the "party line" of the Communists—lays hold. It is the "party line" of the orthodox view, of the conventional thought, of the accepted approach. A problem can no longer be pursued with impunity to its edges.

> Fear stalks the classroom. The teacher is no longer a stimulant to adventurous thinking; she becomes instead a pipeline for safe and sound information. A deadening dogma takes the place of free inquiry. Instruction tends to become sterile; pursuit of knowledge is discouraged; discussion often leaves off where it should begin. (Douglas quoted in *Adler v. Board of Education*, 1952)

I include these two justices' opinions at length because of how strikingly they re-echo ideas undergirding the censorship events I explore in later chapters. For example, Justice Minton's configures the classroom as a "sensitive area" giving it an implicit affective animacy (Chen, 2012). Justice Douglas similarly describes the classroom as being marked by moods and affective atmospheres (Brennan, 2004). He fears that a "pall" will descend on the classroom deadening inquiry in the wake of the ruling. In addition, he worries that "Fear [will] stalk the classroom." Affective atmospheres are positioned as integral to shaping schooling spaces (or to use a contemporary buzzwords "climates") as well as affecting the transmission of knowledge. As I explore in chapter VI, MAS teachers' passion and political commitments were deemed as simultaneously dangerously contagious to students (as depicted in Minton's statement) as well as vital to the work of teaching (as depicted in Douglas' statement).

***Blackwell v. Issaquena County Board of Education* (1966)**

Supporting a view of the danger of 'politicized' students (as we'll see reinvoked in chapter VI with the MAS ban), during the Civil Rights Movement three hundred African American students were suspended in Issaquena County in Mississippi for wearing "freedom buttons" to school. The pins were provided by the youth civil rights organization Student Nonviolent Coordinating Committee (SNCC) (Keene, 2016). The buttons symbolized a call for equal voting rights and the end of racial segregation in the school (Mollen, 2008, p.1520). As one student recounts:

> So many kids came to school wearing SNCC pins that we couldn't count them all. The principal began the day by calling a general assembly. He said that he would listen to no more questions. Then he read from a book a rule saying that, 'Any student who disrupts school can be suspended or expelled by the principal.' He told the students that the SNCC pins were disrupting school. Any student who wore a pin the next day would be suspended, and any student who wore a SNCC pin on Thursday, said the principal, would be expelled and not allowed to go to school anywhere in Mississippi. (unnamed student quoted in Keene, 2016, n.p.)

The Fifth Circuit sided with the school board, however, arguing that the buttons elicited "commotion, boisterous conduct, a collision with the rights of others, an undermining of authority, and a lack of order, discipline, and decorum" (quoted in Mollen, 2008, p.1519-1520). It was determined that when student speech engendered a "disruption" to 'official' school activities, students' first amendment rights were invalidated. This notion of "disruption" was significant to subsequent rulings and I see it also indicative of how affective intensities (i.e. "commotion," "boisterous conduct") get pathologized and disciplined in schools in the censorship events I explore.

***Tinker v. Des Moines Independent Community School District* (1969)**

The fraught space of politicized students was also taken up again in *Tinker v. Des Moines Independent Community School District* (1969). In 1965, siblings John, Mary Beth, Hope and Paul Tinker, as well as their friend Christopher Eckhardt, wore black armbands with peace symbols to school to protest the Vietnam War. Marybeth, John and Christopher were suspended by the principal. In perhaps the most widely-cited line from school freedom of speech cases, the ruling declared that neither "students or teachers shed their constitutional rights to freedom of speech or expression at the schoolhouse gate" (*Tinker v. Des Moines Independent Community School District*, 1969). Though *Tinker* ruled in favor of the students' free speech rights (here ushered under the term "symbolic speech" as it

was a 'silent' protest), it did introduce what has later been cited as the "disruption standard" for determining censorship. The disruption standard, a legal residue from *Blackwell*, states that "school officials may censor student speech only when they may reasonably forecast that the speech will cause 'substantial disruption of or material interference with school activities'" (Tinker 393 US quoted in Mollen, 2008, p.1519). Justice Black argued that the armbands "diverted students' minds from their regular lessons" (Black quoted in Mollen, 2008, p. 1522), but ultimately did not cause substantial enough disruption to limit the students' speech rights. Though a win for students' rights to freedom of expression, many argue that the "disruption standard" rendered the safeguarding of student free speech rights in subsequent cases murky (Mollen, 2008).

***Bethel School District No. 403 v. Fraser* (1986)**

While *Tinker* set a permissive precedent for students' freedom of speech rights in schools, more recent history has seen a shift to the more conservative rulings of *Adler* and *Blackwell*. In 1986's *Bethel School District No. 403 v. Fraser*, Michael Fraser lost a suit after he was suspended for delivering a speech for school office that included (blatant) sexual innuendo. Fraser's case was distinguished from *Tinker* in that his speech was not considered "political" speech. In addition, the court upheld the state's responsibility in "'protecting minors from exposure to vulgar and offensive spoken language' and 'teaching students the boundaries of socially appropriate behavior' and 'the shared valued of a civilized social order'" (*Fraser* 478 US quoted in Mollen, 2008, p.1508-1509). I take up the fraught space of 'civility' and 'incivility' in censorship debates in chapter III and VI (there, looking precisely at how they intersect with notions of borders and 'boundaries' within the MAS debates). The language of the law also calls up notions of the

'impressionability' of students in relation to language, something I take up in tracing constructions of the 'impressionable young reader.' The implicit notion that young readers are impressionable also undergirds the landmark case highlighted next.

***Hazelwood v. Kuhlmeier* (1988)**

In 1983, student journalists at Missouri's Hazelwood East High School were barred from printing two articles in their school newspaper *The Spectrum*—one focusing on the effects of divorce and another how teenage pregnancy affected the school. The students took the incident to court and lost when it was tried in the US Supreme Court in 1988. Because the articles were completed within a for-credit journalism course, the court decided it did not constitute a "forum for public expression" but rather a "regular classroom activity." J. Marc Abrams and S. Mark Goodman (1988) argue that the decision "eviscerate[d] the Supreme Court's decision in *Tinker*" (quoted in Mollen, 2008, p. 1514, note 79) and greatly dampened student freedom of speech rights.

This tenuous division put between "regular" classroom activity and an official "forum" for public expression set forth considerable confusion in later cases. For example, official "school-sponsored speech" could be barred if deemed "ungrammatical, poorly written, inadequately researched, biased or prejudiced, vulgar or profane, or unsuitable for immature audiences" (quoted in Imber & van Geel, 2010, p.135). These are almost the verbatim words used by the administration regarding "The Rape Joke" article in chapter V. These vague signifiers provided a wide breath on which administrator's could base objections and are thus largely seen as narrowing students' first amendment rights in schools.

***Lacks v. Ferguson Reorganized School District* (1998)**

The final case I include is 1998's *Lacks v. Ferguson Reorganized School District*. The Missouri Ferguson-Florissant School Board called for Cecilia Lack's termination after videos surfaced of her students using profanity in a poetry project. Lacks brought suit against the school board citing infringement her freedom of expression and racial discrimination, and though she won a jury verdict in federal court, the Eighth circuit overturned it in a 3-0 decision (Shipler, 2012, p.358 and *Lacks v. Ferguson Reorganized School District R-2, 147 F.3d 718 8th Cir. 1998*, First Amendment Schools, 2016). Lacks argued that preserving her students' creative expression was integral to her "student-centered" teaching approach (FindLaw, 2016), yet the court determined that Lacks was unable to establish that allowing her students' complete freedom of expression in their poetry project was a "legitimate pedagogical concern" (FindLaw, 2016, n.p.). This case bears intense echoes to pedagogical barring of Janneke's anti-homophobia lesson based on what was deemed her "unsafe" pedagogical practices in chapter III.

A genealogy of the impressionable reader

If there is a striking historical note vibrating within each of these cases it is the construct of the 'impressionable young reader.' Adolescents in each case are presented as acutely impressionable to the effects and disruptions of "risky speech" (Mollen, 2008). Adolescent readers and adolescent literacies have been invoked as sites of both risk and promise (Sarigianides, 2012; Sarigiaides, Petrone, & Lewis, 2015; Vasudevan & Campano, 2010). With (over century-long) social panics around literacy declines in the US and classed, gendered, and racialized constructions of readers 'at-risk' (Dernikos, 2015; Vasudevan & Campano, 2010), the effects of 'texts' on young readers are an affective hotspot in educational discourses.

Each censorship event I follow in this dissertation is ultimately founded on implicit notions of young readers' impressionability and affective susceptibility to printed materials (be it poetry, erotica, student journalism, or the MAS curricula). These notions intersect with social constructions of adolescence (Lesko, 2012) as a space marked by 'slow and steady' development (and anything outside of that as pathological) and constructions of the adolescent in the English classroom (Lewis & Petrone, 2010; Niccolini, 2015; Sarigianides, 2012; 2014; Sarigianides, Lewis, & Petrone, 2015; Vasudevan & Campano, 2009). Though I don't have space here to trace all historical threads that have participated in producing this 'subject', I take the next few pages to hone in on a few. These include colonial underpinnings of the subject English, gendered constructions of readers, as well as nineteenth-century science on neurasthenia, the belief in the debilitating effects of overtaxing nerves, which cast 'stimulating' reading materials—such as erotica or racing weeklies—as particularly worrisome. These legacies particularly coalesce around the potential 'dangers' of unsupervised adolescent reading practices and gendered fears about what literature might *do* to young bodies.

Colonial ties to the Teaching of English

English as an academic subject has long been tied to the colonial project (Stanko, 2012; Visawanthan, 1995). In colonial imaginaries, the Indian subject was often positioned as infantile—a perpetual child that rationalized the 'civilizing mission' (Said, 1978). In a metonymic slide that becomes important in several of the following chapters (IV and VI specifically), English-language books became stand-ins for the (Englishman's) body and a means to govern from afar. As Gauri Viswanathan (1995) explains:

> [The Englishman's] material reality as a subjugator and alien ruler was dissolved in his mental output; the blurring of the man and his works effectively removed him

> from history. As the following statement suggests, the English literary text functioned as *a surrogate Englishman* in his highest and most perfect state: '[The Indians] daily converse with the best and wisest Englishmen through the medium of their works, and form ideas, perhaps higher ideas of our nation than if their intercourse with it were of a more personal kind.' (p.380, italics added)

These notions motivated a British intrusion in Indian education as well as the codification of both English language instruction and the study of British literature as part of the subject English (Viswanathan, 1995).

Impressionable Young Readers

Moving to another time and continent, an adolescent boys' conduct after reading *Aristotle's Masterpiece* set off a heated church inquiry in 1744 Northampton, Massachusetts. This medical treatise was commonly found, but not often openly displayed, in colonial homes. Multigenre in nature, the compendium offered diagrams of the reproductive systems, models of sexual desire based on humoral science, and even poetic sections in verse (Horowitz, 2002). Although it was permissible for women to read the book for information, it was considered "unclean" for young men to peruse its contents particularly if, as in this case, they made "sport of what they read before som[e wo]men kind" (Horowitz, 2002, p.20).

As I write in "Precocious Knowledge: Using Banned Books to Engage in a Youth Lens":

> When town minister Jonathan Edwards took issue with the boys' reading, he was not so much concerned about the appropriateness of the reading material, but rather its direct links to inappropriate conduct. As Helen Horowitz (2002) explains [in *Rereading Sex: Battles over Sexual Knowledge and Suppression in Nineteenth-Century America]*, "Ultimately what was at issue in 1744 was not the possession or the reading of Aristotle's Master-piece or its solitary perusal but the 'unclean' and 'lascivious' speech of young men to women that accompanied it and the disrespect the men showed to the minister and church elders who questioned their behavior" (p.23). (Niccolini, 2015, p.25)

The young & unwary

Youth have been historically configured as more deeply influenced by literature than adults. Indeed, many obscenity laws found their authority on the potential effects of illicit texts on young readers. In 1787, King George III railed against "all loose and licentious prints, books and publications, dispensing poison to the minds of the young and unwary" (Horowitz, 2002, p.39). Reinvoking George III's focus on youth, in 1868 the Hicklin test was established in the U.S. to determine what was permissible to be circulated through the U.S. Postal Service (Gertzman, 2002). The test reinvokes tropes of the impressionable young reader and figures the minds and bodies of young adults as the bellwethers for what is to be considered obscene. It relies on verbiage supplied by New York criminal court magistrate Charles L. Benedict who declared that the obscenity of literature should be judged by its capacity to "deprave and corrupt the morals of those whose minds are open to such influences and into whose hands a publication of this sort may fall" and by its potential to "suggest impure and libidinous thoughts in the young and inexperienced" (Benedict quoted in Horowitz, 2002, p.433). Partly in an effort to curb the perceived license and even revolutionary undercurrents, evangelical Christian ministers of the Second Great Awakening took issue with erotica in their "campaigns against alcohol, prostitution, slavery, stimulating food and drink, desecration of the Sabbath, and obscene images and words" (Horowitz, 2002, p.6).

Lascivious Daydreams, nervous boys, & the secret vice

Yet it was what the Helen Lefkowitz Horowitz calls the "reform physiologists," who had the most lasting impact on linking reading to conduct, and I would argue creating a metonymic link between books and bodies. Seeking to modernize medieval thought that

configured sex as part of the delicate balance of the four humors, thinkers such as Sylvester Graham (1794-1851) argued that sexual arousal was the result of a complex interplay between the brain and nervous system. Drawing on this new science, many health reformers argued that too much nerve stimulation was detrimental to the health (Horowitz, 2002). With physician George M. Beard's publication of *American Nervousness* in 1881 a nation-wide battle against neurasthenia, or weakened nerve force, took root in the U.S. (Lesko, 2012, p.25). In terms of literature this new "[l]ocating sex in mind at a time when poems and fiction centered on heightened emotion" underscored "the potential power of imaginative literature and thus its danger" (Horowitz, 2002, p.6-7). Being overly stimulated by literature was seen as potentially physically in addition to morally destructive.

At the same time, reform physiologists began campaigns against the "secret vice"—masturbation—in order, as they saw it, as a gendered means to protect the moral and intellectual faculties of developing adolescents. As more and more adolescent boys left their families and made their way to urban centers, they became a site of worry and reform. Left to their own devices, often living communally, and without the perceived 'softening' influence of women, these young men, embodied in the New York City trope of the "Bowery Boys," were especially worrisome for reformers. Unsupervised in the city, adolescent boys were also daily exposed to the city's many 'vices'—among them stimulating literature. Such literature, frequently erotica, even if it did not incite the "secret vice," had the power to stimulate the imagination which itself could have both deleterious moral and physical effects (Horowitz, 2002).

In Graham's 1834 *A Lecture to Young Men*, he dramatically warns that:

> those LASCIVIOUS DAYDREAMS, and amorous reveries, in which young people too generally,—and the especially idle, and the voluptuous, and the sedentary, and the nervous,—are exceedingly apt to indulge, are often the sources of general debility, effeminacy, disordered functions, and permanent disease, and even premature death without the actual exercise of the genital organs! (Graham quoted in Horowitz, 2002, p.97).

In its ability to spark amorous reveries, 'unseemly' literature could have potentially fatal consequences within this conception. Other forms of literacy that catered to young urban men also came under scrutiny. Libel and obscenity trials took issue with the presses that catered to "sporting men" (Horowitz, 2002, p.140). These "racy" weeklies (this is incidentally the etymological origin of the adjective "racy"), as they were described, though riddled with ribald humor and innuendo, were not nearly as sexually explicit as the erotica that proliferated during the period. Yet while erotica was part of a large underground economy, these weeklies were openly available and thus more easily assailable by censors. The charge of "obscene libel" was used to attack the sporting weeklies in its broad designation by Thomas Starkie in 1830 as any "Publications tending to subvert Morality" (Horowitz, 2002, p.177). But it was not just the morality of literate young men that were of concern. Literate young women were also sites of intense worry and scrutiny.

Conduct novels & the sensitive female reader

The young female reader has also historically been a site of intense moral and pedagogical reform. Conduct books went to great lengths to delineate appropriate versus inappropriate reading materials for young women. Indeed, the "idea that literacy offered the most efficient means for shaping individuals was the *raison d' etre* of conduct books" (Flint, 1993, p.100). In the 19th century, fiction in general was largely considered dangerous for adolescent girls and the novel in particular had "a reputation for displaying

not only the seamy undersides of English political life, but also sexual behavior of a semi-pornographic nature" (Armstrong, 1987, p.96).

Victorian sensibility regarded women as far more impressionable than male readers in part due to a belief in a heightened female emotional sensitivity. This sensitivity, "according to the terms of the contemporary psychological and physiological tenets which stressed her innate capacity for sympathy," grounded a belief that women more easily and intensely identify with the characters and incidents in books than men (Armstrong, 1987. p.38). As opposed to their male counterparts, adolescent girls were thought to spend far more time reading "frivolous" books (often fiction) rather than erudite texts. It was therefore considered of utmost importance for adults to carefully select and supervise adolescent girls' reading (Armstrong, 1987; Flint, 1993). Inappropriate reading was to be avoided at all costs as it had the potential not only to negatively impact moral development but could also irreparably sully a young lady's innocence thereby "diminishing her value as a woman" (Armstrong, 1987, p.22). Illicit reading was thought to leave affective residues; as far back as 1574, Edward Hake wrote that an adolescent girl who "nouseled in amorous books, vaine stories and fonde trifeling fancies" will "smelleth of naughtinesse even all hir lyfe after" (Harke quoted in Armstrong, 1987, p.23).

In *A Plan for the Conduct of Female Education at Boarding School*, Erasmus Darwin (1797) argued that although some "serious" fiction could be allowed young female readers, an indulgence in "amorous" books should be strictly hindered (Flint, 1993, p.106). Over the next hundred years or so, even when fiction was condoned for female readers, it was almost always recommended in a highly regulated setting and under intense adult supervision. Recalling her days at a British girls' school in 1907, Margaret Cole writes that

"reading—though not sewing—in one's bedroom except on Sunday morning was prohibited and rated a discipline mark if one was caught" (Cole quoted in Armstrong, 1987, p.131). In yet another example of books being tied to bodies, she goes on to describe her classmates smuggling unsanctioned books into their rooms within the folds of their embroidery work (Armstrong, 1987, p.131).

This idea of illicit female reading is aptly depicted in Alexander Rossi's painting "The Forbidden Books" (1897) (Figure 9). As two girls pore over a tome, another pauses from her reading to look stealthily over her shoulder. Looming behind the door lurks a rather ominous adult seconds away from interrupting the girls' "forbidden" reading. The painting illustrates the perceived danger in leaving young female readers to their own devices. It also highlights the intense surveillatory role adults were expected to take in supervising youth's reading.

Figure 9: Alexander Rossi's Forbidden Books, 1897, oil. Retrieved from: http://www.rehs.com/alexander_mark_rossi_forbidden_books.html, reproduced with

permission.

A new common sense

The quest to protect the imagined innocence of "the young and inexperienced" has endured and is today being bolstered by private organizations such as Common Sense Media (Scales, 2010) which offers to "rate, educate and advocate for kids, parents, and schools" (commonsensemedia.org). Common Sense Media's service is based on the implicit notion that adolescent reading should be closely monitored by adults. As Pat Scales (2010) writes: "Common Sense Media assumes that all parents want to police what their kids are reading, and they use the following emoticons as warnings: bombs for violence, lips for sex, #! for language, $ for consumerism, and martini glasses for drinking, drugs, and smoking. In addition to rating books in these five categories, the site also decides whether books have any educational value and redeeming role models" (p.46) (see).

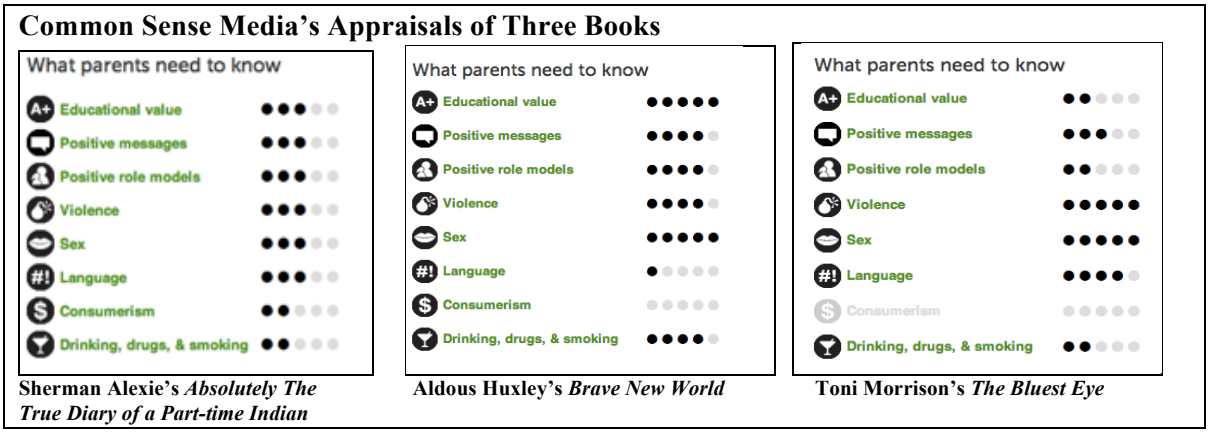

Figure 10- Screenshots of Commonsense Media's appraisals of three books (published in modified version in Niccolini, 2015)

In addition to the implicit vulnerability attributed to young readers, what I find striking in the construction of the impressionable young reader is the animacy (Chen, 2012) given to books. Books in this logic are configured as active agents, "actants" as

Bennett (2010) has it, with animate capacities (Chen, 2012) in the classroom. Indeed, censorship often takes place when books are thought to dangerously amplify or hyperstimulate the feeling and/or acting capacities of the body (an individual or collective body). As Knox (2012) explores in her study, challengers often put intense faith in the power of reading. She finds that books are often positioned as "an unmediated medium" (p.207) that has intense influence on shaping character and action. She argues, "It is not hyperbole to state that some challengers argue that one's basic character is put in play when reading. This is why it is vital that only 'good' materials are presented to children. The concept that all texts are read in the same way and therefore must induce physical and emotional effects is key to understanding the actions of challengers" (p.209). To cite a very different example, reprinting Adolf Hitler's *Mein Kampf* was banned for over 70 years in Germany for fear that it might dangerously organize and mobilize bodies towards neo-Nazism. It was secured in what was deemed "*der Giftschrank,"* literally the "poison cabinet," "a literary danger zone in the dark recesses of the vast Bavarian State Library" (Faiola, 2015, n.p.). As one opponent to the reprinting argued, a book "is a Pandora's box that, once opened again, cannot be closed" (quoted in Faiola, 2015, n.p.).

I cite this rather polemic example because it because it reveals a concept that repeatedly comes up in this dissertation. Books, particularly censored books, are often, given agentic capacities and even a form of *life* (Chen, 2012). Configured like controlled, toxic, contagious, or perhaps radioactive substances, illicit books are often discussed with containment metaphors. In chapter IV, a book is so charged it literally becomes the center of a physical tug-of-war between a teacher and student. In chapter VI, books part of the

MAS curriculum, even when not in use, were boxed and put in a city storage facility to contain their affecting capacities.

Trigger warnings and 'beneficent censorship'

While it is common to attribute censorship to a religious conservative right, Ravitch (2003) argues that a large portion of challenges come from what might be deemed a left-leaning political (over)investment in multiculturalism and political correctness. Ravitch (2003) paints battles over textbook content as political correctness gone haywire. As she has it, "an elaborate, well-established protocol of beneficent censorship, quietly endorsed and broadly implemented by textbook publishers, testing agencies, professional associations, states, and the federal government…to screen out language and topics that might be considered controversial or offensive" (p. 3). In a similar move, news went viral in 2012 that the New York's Department of Education banned 50 words from testing materials fearing they would elicit "unpleasant emotions" in test-takers (Hibbard, 2012, n.p.). These reportedly included the words: *dancing*, *poverty*, *Halloween*, *birthdays*, *slavery*, *divorce*, and *dinosaurs* (Hibbard, 2012, see also Lesko & Niccolini, 2016). A spokesperson for the DOE denied charges of censorship explaining that the choice was intended to allow "students to complete practice exams without distraction" (quoted in Hibbard, 2012, n.p.).

In the nuanced collection of essays compiled in *Democratic Dialogue in Education: Troubling Speech, Disturbing Silence* (Boler, 2010), authors grapple with the question of what constitutes "democratic debate" in contemporary classrooms and "whether and how far a teacher should go in silencing certain students' expression for the sake of foregrounding or 'privileging' the voices of others" (Burbules, 2010, p. xv). Megan

Boler (2010), though acknowledging critiques to the idea, advocates for an "affirmative action pedagogy" underlied by the belief that "the price of freedom for all may, in some moments, require that dominant voices be strategically silenced" (p.viii). As she elaborates:

> Until all voices are equal, we must operate within a context of historicized ethics which consciously privileges the insurrectionary and dissenting voices, sometimes at the minor cost of silencing those voices which have been permitted dominant status for the past centuries. (Boler, 2010, p.13).

Ann C. Berlak (2010), in contrast, calls for allowing conflict and confrontation in the classroom. She argues making space for "troubling feelings" disallows a comfort that belies a "reading of stories of oppression and injustice as exaggeration and exceptions, and narratives of justice as the rule" (p.142).

The trigger warning debate—trigger warnings are calls for flagging potentially traumatizing or trauma (re)invoking content for students—are another example of liberal calls for what some deem is censorship (see Halberstam, 2014, for example). A widely-circulated *Atlantic* piece described trigger warnings as contributing to the "coddling of the American mind" (Lukianoff & Haidt, 2015). The authors bear an obvious disdain for trigger warnings, but seek to clarify that they are different from political correctness and canon war debates of the 1980s and '90s:

> The press has typically described these developments as a resurgence of political correctness. That's partly right, although there are important differences between what's happening now and what happened in the1980s and '90s. That movement sought to restrict speech (specifically hate speech aimed at marginalized groups), but it also challenged the literary, philosophical, and historical canon, seeking to widen it by including more-diverse perspectives. The current movement is largely about emotional well-being. More than the last, it presumes an extraordinary fragility of the collegiate psyche, and therefore elevates the goal of protecting students from psychological harm. The ultimate aim, it seems, is to turn campuses into "safe spaces" where young adults are shielded from words and ideas that make some uncomfortable. (Lukianoff & Haidt, 2015, n.p.)

Recent incidents such at Yale University in the fall of 2015 over an email on Halloween costumes have resulted in impassioned critiques of trigger warnings. Jonah Goldberg (2015) describes the Yale students as going "ballistic" (n.p.) painting a picture of the modern-day student as fragile, hyper-emotional, and affectively unchecked (and ultimately implying parents are to blame). Edward Schlosser (2015) furthered notions of emotionally over-sensitive students in a widely-circulated piece entitled "I'm a Liberal Professor and My Liberal Students Terrify Me." Countering this notion of student fragility, Alix Kale (2015) argues that trigger warning debates have pitted students against professors, diverting attention from larger issues of precarity in the university system:

> If students and professors are feeling vulnerable and embattled, one group is secure, and has, perhaps, been made more secure by our squabbles. Americans have been hearing for a long time about how bloated the administrative budgets of universities have become. Yet administrators, and the lawyers and consultants they hire, aren't sitting idle. They are working hard to protect the brands of the institutions they work for and the security of their endowments. Passing legal exposure from the institution to the individuals who work there is just one way of dealing with the tricky issues that threaten to alienate a university's stakeholders — be they parents, donors, or future alumni. There's no reason to imagine that this process has any respect for the university as a space for genuine debate, where one might encounter unpopular opinions. Academics who worry about academic freedom are right to, but in focusing on student protests, their attention has been in the wrong place. (n.p.)

Taken together, all sides of the trigger warning debates illustrate the complicated politics of silence and silencing in school.

Don't go there

I opened this chapter with an image correlating books with firearms and somehow I return to guns in its closing. A recent slide from a University of Houston faculty meeting went viral that warned faculty that due to the concealed-carry right of students they should:

- Be careful discussing sensitive topics
- Drop certain topics from your curriculum
- Not “go there” if you sense anger
- Limit student access off hours (@JeffintheBowtie@twitter.com, 2016)

I found the fierce uptake of this tweet in social media as explosive as the content itself. Its wide traction on social media stoked familiar rhetoric of the trigger warning debates in its affirmation of the emotional fragility (and volatility) of the contemporary American student. At the same time, its wide-spread appeal may also have been due to how it bespeaks the vulnerability and lack of agency educators feel in a corporate-modeled neoliberal educational present where students are positioned as ‘customers’ whose whims and needs faculty are encouraged to meet. In relation to my dissertation topic, it further highlights the precariousness of curricula that work to address “sensitive topics.” Faculty are advised to simply *not go there.* And finally, it underscores what I argue in this dissertation is the necessary and important work of exploring affect in relationship to censorship events in schools today.

II: WHY TURN TO AFFECT?: THEORETICAL & METHODOLOGICAL ORIENTATIONS

"Feelings are the only facts." –Kanye West (@kanyewest September 2, 2012)

Hot spots

Simon was the old farm dog at the horse farm I worked at through high school. He was always lying sprawled near the barn entrance decorated with a cloak of flies. I would often tentatively tiptoe over to him wondering if he were dead. But then a violent jerking of his head and a familiar spasmodic gnawing on a foreleg, a shoulder, or an acrobatic swing to a spot right before his tail would reassure me. He'd then resume his dead-dog's pose just as suddenly. His cream fur was polka-dotted with gaping red sores. The gruff barn owner told me once these were 'hot spots.' From some neurological impulsion, Simon just couldn't leave them alone.

It's a pretty inelegant metaphor, but I see affect studies like Simon's hot spots. Affect theory in nothing new. I guess if critical theory were a dog, "the affective turn" (Clough & Haley, 2007) is a bothering of some of its hot spots. But first, what is affect? Affect is often used as a general term that signals the intersection of feeling, emotion, and sensation (Cvetkovich, 2012; Shouse, 2011) and experiences that precede or exceed representational logics (Stewart, 2007). To use a Deleuzian lexicon, emotion in contrast, is the "capture" of affect within subjectivity. Lisa Blackman (2012) offers the following definition of affect: "affect relates to all those processes that are separate from meaning, belief or cognition and that occur at the level of autonomic, preconscious bodily reactions, responses, and resonances" (p.xi). Yet while some affect theorists, particularly strict Deleuzians, call for a complete separation of affect and emotion, I follow a less

doctrinarian strand that examines emotion as the captured movement of affect (see for example, Ahmed, 2010; 2014; Cvetkovich, 2012; Probyn, 2004). Setting up another binary of affect/emotion (where emotion like most of Cartesian history is on the unprivileged side of the cut) seems counterproductive to me and performative of the very "dualisitic thinking" (Sedgwick, 2003) (mind/body, nature/culture, self/other, individual/collective) that affect theorists mobilize affect to eschew. In particular, I find Elspeth Probyn's (2004) comment helpful, "For me it matters less that one be pure in the use of emotion or affect than that one remain alive to the very different ideas that circulate about what is, in the end, intimately connected" (p.28).

I see affect theorists, then, as agitating, working, and worrying specific points in larger trajectories of thought that have been long underway (Cvetkovich, 2012). In particular and as I mentioned above, Eve Kosofsky Sedgwick (2003) sees affect as bolstering a long-standing project of poststructural thought—the disrupting of binaries. Sedgwick (2003) argues that affect might offer particularly "promising tools and techniques for nondualistic thought and pedagogy" (p.1). Affect theory is also aligned with poststructural interests in decentering humanist legacies of rationality, enlightenment, and teleological notions of progress, as well as theorizing the way power circulates within "political technologies of the body" (Foucault, 1978). Affect theory also adds to feminist and queer pressures on Enlightenment normativities and Cartesian devaluations of the body's experiences and intelligences as well as a panoptic preeminence put on registers of the visible and observable (see Brennan, 2004; Butler, 1993; 1997; 2004; 2008; Foucault, 1978; Gallup, 1988; Grosz, 1994; Johnson, 2008; Miller, 2005; Scott, 1991; Sedgwick, 2003; Springgay, 2004; Wilson, 2015, among others). Affect then takes up long-standing

interests in how bodies come to both materially and discursively "matter" (Barad, 2007; Bennett, 2010; Butler, 1993).

In addition, affect theorists are interested in how these practices work to consolidate hierarchies of (bodily) ability and processes of genderizing and racialization that grant certain bodies full status (namely white, western, able-bodied man) and disqualify others within constructions of "the human" (Braidotti, 2013; Butler, 2004; Chen, 2012; Cisneros, 2012; Khoja-Moolji, forthcoming; Muñoz, 2000; Weheliye, 2014; Wynter, 2007). Aligned with curriculum theorizing and post-qualitative work challenging notions of the conventional humanist subject in research (Lather & St. Pierre, 2013; St. Pierre, 2011; 2013; 2014), affect theorists often move outside of the bounded human subject to explore the immaterial forces that move and are moved by bodies writ large. As such, affect theory puts emphasis on flows and movements (Massumi, 2002) within and between permeable and even "immaterial bodies" (Blackman, 2012) rather than bounded and fixed notions of subjecthood. Interest in these "incorporeal universes" (Guattari, 2000; Walkerdine, 2014; Zarabadi, 2016) has stoked work on the felt-effects and collective experiences of larger social processes such as late capitalism (Berlant, 2011; Williams, 1977), biopower (Massumi, 2015a, 2015b; Povinelli, 2013; Weheliye, 2014), geopolitics (Massumi, 2015c; Protevi, 2009, Puar, 2007), and our increasingly technologically mediated and networked lives (Hillis, Paasonen, Petit, 2015; Papacharissi, 2015).

Worry beads

In *Touching, feeling: Affect, pedagogy, performativity*, Eve Kosofsky Sedgwick (2003) offers up "beside" as heuristic for thought to get unstuck from notions of linearity and hierarchization. As she argues:

> *Beside* permits a spacious agnosticism about several of the linear logics that enforce dualistic thinking: noncontradiction or the law of the excluded middle, cause versus effect, subject versus object. Its interest does not, however, depend on a fantasy of metonymically egalitarian or even pacific relations, as any child knows who's shared a bed with siblings. *Beside* comprises a range of desiring, identifying, representing, repelling, paralleling, differentiating, rivaling, leaning, twisting, mimicking, withdrawing, attracting, aggressing, warping, and other relations. (p.8)

Beside conjures for me a string of beads—let's call them "worry beads." Though beads on a string may share varying degrees of intimate proximity, there is no vertical hierarchizing. A string of beads can always be added to and is thus inherently acentering. I then gently place this dissertation alongside a rich tradition of theorizing education and curriculum that will I hope continue to accrue beads. Though it is the primary theoretical lens I use for this dissertation, I don't offer affect theory as the 'next' horizon in theory, nor do I see it as yet another 'post' (St. Pierre, 2013). Indeed, education has a long and fraught history of being intensely concerned with affect (Lesko & Niccolini, 2016; Martin & Reigeluth, 1999). In 1965, for example, Kratwohl, Bloom, & Maisa (1965) published the third volume in their taxonomy of education *The Affective Domain*. In 1970, Gerald Weinstein & Mario D. Fantini, 1970 released *Toward Humanist Education: A Curriculum of Affect*. Even outside of behaviorist and psychological conceptions of affect, poststructurally-leaning and psychoanalytic educational theorists have long explored affective dimensions of teaching and learning, including an attention to aggression (Taubman, 2007), ambivalence and resistance (Boldt, 2006; Britzman, 1991; 1998; 2000; Gilbert, 2010), pleasure (McWilliam, 1999), the erotic (Gilbert, 2014; Johnson, 2008), and the role feeling and emotion have in knowledge production (Boler, 1999; Jaggar, 1989; Zembylas, 2007), to touch on but a few.

Rather than a 'next,' I see affect theory as sitting *beside* a range of theoretical approaches that are part of curriculum theorizing. This could be part of the "paradigm

proliferation" Patti Lather (2006) see as vital to the "epistemological diversity" (p.36) that helps us to think and do educational research in multiple and different ways. Lather & Nespor (2006) argue "for keeping in play the very heterogeneity that is, perhaps, the central resource for getting through the stuck places of contemporary educational research" (p.4-5). Such proliferations have taken curriculum theorizing into an array of "posts" (St. Pierre, 2013) including most recently the ontological turn, new materialist theory, and posthumanism (Hefelbein, 2015; Helmsing, 2015; Huddelston, 2015; Rotas, 2014; Snaza, 2015; Truman, 2015; Zaliwiska, 2015). As Miller (2014) puts forth, within curriculum theorizing "the word 'theorizing' is consciously chosen to signal the never-ending processes of thinking, imagining, positing, reconsidering, reinterpreting, and envisaging anew various situated and contingent conceptions of curriculum and their obvious and inextricably intertwined relations to teaching and learning" (p.14).

Though I do take up slight posthuman leanings where I try to decenter the human as the locus of inquiry (in some chapters more than others) as well as pay attention to non- or more-than-human actors in classroom life, I often fall back on a burr-sticky humanism that I find difficult to shake. For example, a large-part of my study implicitly gives preeminence to notions of the speaking subject by its reliance on the interview as its dominant data source. Yet, I take my cue from several other theorists interested in affect who also mobilize interviewing. Valerie Walkerdine (2010), for example, describes how interviewing might attend to affect (as well as the limitations of a reliance on language only):

> The method we used, while it explores affective relations in the psychoanalytic sense, does tend to be very language-based, as it used the form of an interview. I need to make it clear then that what I am exploring here is a sense which emerged from my reading of the interviews and the whole approach could be much further

> developed if data of a more embodied kind were to be collected. However, we can think of the process of engaging with these interviews as stimulating an affective response within the author, which is then checked against other data and developed into a tentative way of reading and theorizing. (p.92)

Paul Harrison and Ben Anderson (2010) argue that the interview is largely about the encounter of bodies and has an inherently "improvised nature" (p.183) which no amount of scripting or planning can foreclose. Rather than taking away from the empirical power of interviews, Harrison and Anderson argue: "the 'momentary' nature of interviews is also their strength. More than a paper or a book, they preserve a sense of being caught between past and future; of being on the 'cusp' where […] much of human life takes place" (p.183). Scheurich (1995) has additionally put pressure on a humanist notions of a researcher equipped with rational intentionality in the interview process and a fully rational interviewee who says what she means and means what she says. Scheurich (1995), like Harrison and Anderson after him, sees the interview encounter as setting off a "wild profusion" of moment-to-moment movements of thought, indeterminate meanings, and shifting power dynamisms.

Peter Taubman (2009) has bemoaned how the Accountability Movement in its privileging of data and measurable outcomes has in turn produced a "screaming absence in education of any attention to the inner lives of teachers" (p.3). In this dissertation I work to *sound* both students' and teachers' voices. I am purposely eschewing the familiar language of 'giving voice' to teachers and students and using the verb form of sound in its stead. To sound, as a verb, is:

> *to give forth*
>
> *to give forth a sound as a call or summons:*
> *The bugle sounded as the troops advanced.*

to be heard, as a sound

to convey a certain impression when heard or read

(dictionary.com, italics added)

Though there are unavoidably colonial residues of privilege and an unavoidable politics of the gaze within any ethnographic research project, to sound might signal a vibratory system of interference outside of the researcher's intentions and the politics of visibility.

Though I want to avoid the trap of taking a "view from nowhere" that marks the objectivity demanded of scientific work (Haraway, 1988), I am straying from now near standard practice in the qualitative dissertation genre of including an autobiographical 'foundation' for my work. Miller (2005) has thoroughly nuanced the problematics in offering such a whole version of self and the "teacher story" as a foundation to truth claims. Likewise, Wanda Pillow (2003) has deeply questioned the assumptions undergirding demands for reflexivity in qualitative research. Though a sensational story of censorship in my own archive of schooling would certainly have made for a more interesting opening to this dissertation, I simply don't have one (though I toyed with the idea of fictionalizing one). The only 'personal' motivation for this study is my tangential involvement in the events explored in chapter IV. Yet, nor do I deem it sufficient to position myself in the opening pages of this manuscript and then to retreat to the academic shadows. I have attempted to make my embodied role as researcher *present* in my writing—while this embodied interjection may come across more explicitly perhaps when I sit with Brittany and Emily in a restaurant booth in Chapter IV or when I photograph and move through the Arizona cityscapes in Chapter VI than in other chapters. The decision for entering and receding in the narratives I present is of course rife for critique.

Making a case

In many ways this dissertation follows the format Robert E. Stake (2005) describes as the multiple case study. Lauren Berlant (2007) argues that *the case* is a particularly interesting—and problematic—genre for the critical theorist:

> The case represents a problem-event that has animated some kind of judgment. Any enigma could do—a symptom, a crime, a causal variable, a situation, a stranger, or any irritating obstacle to clarity. What matters is the idiom of the judgment. This varies tremendously across disciplines, professions, and ordinary life scenes: law, medicine, universities, sports bars, chat shows, blogs, each domain with its vernacular and rule-based conventions for folding the singular into the general. (p.663)

The case—in law or medicine—is an event chosen to ground rational claims to a science. Within the case, we can hear the echoes of *encasing*, *enclosing*, and *containing* which undergird humanist notions of self and subject. The labor of a dissertation then is to *make a case* to enclose and contain a body of knowledge. If I successfully make a case, I produce the 'expert' position necessary to receive my degree. If I fail, well… But in some ways this dissertation refuses or indeed 'fails' to produce a teleological or linear progression of ideas. It doesn't gradually 'build up' an argument as perhaps a dissertation should (and perhaps at those moments where it does, where a progression of ideas flows too seamlessly, is where I should be reading with robust suspicion). Instead of the rational-scientific bearings of the case, Berlant (2007) argues we might create space "for the confusion of the objective and the phantasmatic, the empirical and the counterfactual, the grounded and the dreamy" (p. 669).

In each chapter that follows, I use each case less as a singular event used to generalize and more as *an event to think with*. For Colebrook (2010), "The event is a disruption, violence or dislocation of thinking" (p.4). For Berlant (2007), "an event more than perturbs; it disturbs, creates a louder noise that opens up the field of debate about

expertise, modes of description, narration, evaluation, argument, and judgment" (p. 671). The event forces us into thought (Berlant, 2010; 2011). When we encounter an event, Berlant (2010) urges that, "To slow down amidst the emergence of an intensified situation is to sense much better what's being undone, what is firing off and dissipating into nothing or a general atmosphere, what is sparking and getting taken up, and how people ride the wave of the happening, shifting it and themselves around in it, and sometimes making an event out of it" (p.229).

If this dissertation doesn't follow a linear progression, it perhaps does something more akin to "stammering" (Deleuze & Parnet, 2007). The stammer is an interesting image of thought. The stammer is where the teleological progress and intentionality behind language breaks down and a repetition violently inserts itself. A stammer is an involuntary refusal to move forward, a jamming in the capacity to clearly communicate, an electrical fritzing of rationally ordering.

Sarah Ahmed (2014) uses an aural figuration to describe the organization to her book *Willful Subjects*:

> The book is organized as threads of an argument that are woven together and tied up somewhat loosely. I have used echoes and repetitions across the chapters (the same things come up in different places). I have relied on the sound of connection to build up a case from a series of impressions and have thus imagined the writing as poetic as well as academic. (p.19)

While I certainly resist the subject-position of poet, I do resound with Ahmed's (2014) notion of *the sound of connection*. The chapters in this dissertation may connect through resonances, repetitions, feedbacks, echoes, and a perhaps, a grating decibel of dissonance. Perhaps then, they are like Deleuze and Guattari's (1987) rhizome (which they originally used to explain the workings of books). They offer the rooted entanglement of the rhizome

as an alternative to the tree, the "sad image of thought" (p.16) that they argue has dominated Western thought and scientific practice. Deleuze and Parnet (2007) explain:

> trees are not a metaphor at all, but an image of thought, a functioning, a whole apparatus that is planted in thought in order to make it got in a straight line and produce the famous correct ideas. There are all kinds of characteristics in the tree: there is a point of origin, seed or centre; it is a binary machine or principle of dichotomy, with its perpetually divided and reproduced branchings. (p.25)

As Sheridan Blau (2003) has argued, reading might be a non-linear process that leads to doubt, uncertainty, and confusion rather than a linear progress to surety and secure knowledge. Likewise, rather than a linear progression that grows from a base outwards, the rhizome is additive and marked by the conjunction "and" (Deluze & Guattari, 1987; Deleuze & Parnet, 2007). To research rhizomatically is then to attempt "to move between things, establish a logic of the AND […] do away with foundations, nullify endings and beginnings" (Deleuze & Guattari, 1987, p.25). I see such "ands" as the ligaments between each chapter. If not exactly rhizomes, each chapter could nevertheless be reshuffled and might echo differently.

Why affect?

So why affect theory for this dissertation? Firstly, passions are high in education. Anxieties over the U.S. educational system, in particular, rival panics around terrorism and Ebola in national imaginaries. "The fate of our country won't be decided on a battlefield, it will be determined in a classroom," warns the tagline on the accompanying book for Waiting for "Superman" (Weber, 2010). On the cover, a lone child sits at a desk in what looks like the ravages of nuclear war. Censorship events often work as fault lines for larger tensions within educational debates and point to where tensions are high. In addition, intensities of feeling (Thrift, 2004), both in and outside of education, are being

increasingly 'captured' for traction, power and profit (the recent "Museum of Feeling" in NYC, for example, was sponsored by Johnson & Johnson). While affect has always been a part of flows of capital and politics, Nigel Thrift (2004) argues that what:

> is different now is both the sheer weight of the gathering together of formal knowledges of affective response (whether from highly formal theoretical backgrounds such as psychoanalysis or practical theoretical backgrounds like performance), the vast number of practical knowledges of affective response that have become available in a semi-formal guise. (p.68)

An attunement to the engineering of affect might become an integral part of emerging media, cultural, and "critical" literacy skills (Morrell, 2008).

In an Age of Accountability (Boldt, Salvio, & Taubman, 2009; Taubman, 2009) or what William Pinar (2004) deems the "nightmare of the present," I see affect as a robust theoretical stance to navigate an educational present marked by intensities. An attention to affect offers a means of feeling out and making sense of the historical present or what it *feels like* (Berlant, 2008; 2011; Shaviro, 2010) to teach and learn, for example, in an Age of Accountability. We can feel out the historical present plays out in educational debates around what constitutes "safe space" (see chapter III), the background noise of the War on Terror (chapter IV), or how national anxieties over border control inflect notions of bounded curriculum (chapter VI). Helle Bjerg and Dorothe Staunæs (2011) explore how business management techniques have infiltrated classrooms whereby "affects and affectivity are not simply byproducts or something to be overcome, but the core matter to be managed by and through" (p.139). Affect, as Brian Massumi (2015b) argues, "provides the invitational opening for a rationality to get its hooks into the flesh. Affect is the domain of 'mere' feeling. It represents the vulnerability of the individual to larger societal forces" (p.85).

As we move within a hypermodernity marked by the fluid flows of bodies and capital (Miller, 2013; Whitlock, 2006), where terror and displacement mark the everyday, and where swift relays of information and bodily affective responses are increasingly honed for traction, power, and profit, Massumi (2015b) sees new forms of what he terms *ontopower* taking hold. Ontopower works through channeling affectivity and collective attunement, stoking fleshly reactivity, and engendering an "ontological reworking of ecologies of sensation" (Rai, 2015, n.p. citing Massumi, 2015b). As Amit Rai (2015) offers "[a]ffect is not the site of social struggle in the sense health care, benefits, wages, and capitalist value are. Affect concerns complex, multicausal states of affairs that have taken form through nonlinear histories involving flows of biomass, [...] forms of habituation, sensory feedback loops, mutations in machinic perception and other such circuits of actualized potentiality" (n.p.). Nigel Thrift (2004) declares it "criminal neglect" to ignore affect within such conditions (p.58).

Thirdly, although school administrators, particularly in 'high-need' school districts, are increasingly raising concern about the affective states of students with notions of "school climate" and "safe space" as well as worries about teacher-turnover and teacher burnout, the majority of educational research addressing the affective life of schools is undergirded by a "feel-good" politics. A significant contribution of affect theory has been a theoretical interest in "bad" and "ugly" feelings (Ahmed, 2004; Lesko & Talburt, 2012; Ngai, 2005; Stephens, 2015) such as depression, depletion, and exhaustion (Berlant, 2011; Cvetkovich, 2012; Flatley, 2007), shame (Probyn, 2005; Sedgwick, 2003), trauma (Cvetkovich, 2007; Dutro, 2013; Walkerdine, 2011), toxicity (Chen, 2012), failure (Halberstam, 2011), and backwardsness and anti-futurism as oppositions to triumphalist

progress narratives (Edelman, 2004; Love, 2007). Nancy Lesko and Susan Talburt (2012) describe work on youth as particularly afflicted with what they term "pan-optimism," an "enchantment" with future- and progress-oriented narratives that circulate around youth and a concomitant move away from "uncertainties, mistakes, misrecognitions, messiness, and knowledge without 'next steps' or 'best practices'" (p.287). These narratives of redemptive pedagogies and celebratory stories of teaching successes are what Janet Miller (2005) describes as "unified, essentialized, and what might even be called 'cheerful' or 'conversion' versions of 'self, experience, and other'" (p.94). Much of educational research rehearses repetitive epistemological and affective scripts: unveiling the practices of successful teachers (hooray!), exposing hidden bias in curricula (gasp!), quantifying schooling life into manageable chunks of data (phew!).

Setting the right tone

In my own experience as part of a teacher placement organization in a 'high-need' school, we were given the Moir Model (Moir, 1990) as an affective map to help us weather our first year of teaching.

Moir's (1990) model shows a line graph. The x axis represents the months of the first year of teaching while the y axis reveals a dip in teacher morale moving from a peak of "anticipation" to a nadir of "disillusionment." The chart ends with a positive upswing to "rejuvenation," "reflection" and finally a newborn "anticipation." Affects here are treated as something to be endured, pushed through and overcome and are presented as predictable, sequential, and stable. 'Good' teaching is correlated to 'attitude,' and though new teachers might experience dips in our morale, the chart prompts them not to worry,

that ‘bad feelings’ will be cozily encased between happy upward swings. The chart also implicitly positions any feelings outside of this curve as deviant. What if instead of a problem of teacher attitude, we viewed teacher burnout as “a kind of leaching of person, a draining off of energy by cumulative environmental stresses and by person or persons unknown” (Brennan, 2004, p.6)? Although this would thwart the naming of a single cause (such as the pressures of standardized testing), and thus the comfort of a single solution (such as merit pay), it might more accurately reflect the messiness of the thick sociality of which teaching is a part. That certainly would have made more sense to me as a struggling first year teacher.

In addition, school-related websites and literature on classroom management are abuzz with tips for teachers on vague affective goals such as setting the ‘right’ tone. “Climate” and “attitude” are equally diffuse words used to describe schooling space. “It’s your attitude,” Michelle Obama told a group of high school students for her new initiative “College, ‘Whatever it Takes’” (Huetteman, 2012) But what is the “it” she’s so casually referencing? What exactly do we mean by the tone, climate, or feeling of a school or classroom? An educator-blogger, for example, advises, “From the first day of school, it is important to set a positive tone for the year. I begin this by focusing not on academics but on the most important aspects of middle school, the student-teacher and student-student relationships” (Lunetta, 2013, n.p.). A second blogger argues that setting the tone is important for teachers and students to “get a feel for each other” (Frederick, 2013, n.p.). Things like classroom tone and classroom climate are so immured within educational argot that we take them for granted. Ideas about tone, attitude, and climate also seem to eddy around the body in schools. In almost every middle (and many high) school classroom I

visit, I see some version of the acronym SLANT (sit up, listen, ask questions, nod and track the speaker/teacher) posted somewhere on the wall (see Figure 11).

Figure 11 -SLANT poster (retrieved from: https://www.teacherspayteachers.com/Product/SLANT-Poster-Freebie-996816)

SLANT is used to get students to inhabit the postures of 'respectful' and 'active' listeners as a means of establishing a respectful and engaged classroom climate. While SLANT *is* an acknowledgment of the body's implication in thinking and learning, it relies on incredibly normative understandings of the body's capacities. 'Positive' and 'safe' classroom communities become a mere matter of the organization and instrumentalization of bodies.

We can see this attention to disciplining the learning and teaching body in an *Educational World* advice column on "Setting the Tone" (New Teacher Advisor, 2015):

> How you look provides the very first sign of that tone you want to set. ¶Posture is equally important. Slouching, looking down, and shuffling your feet all give the impression of uncertainty and fear. Standing tall with your shoulders back, keeping your head up, and walking with purpose convey confidence and authority. When addressing students, stand up straight and maintain direct eye contact. Your students might not be consciously aware of it, but those actions put you clearly in the driver's seat. Students respond positively to that type of body language and eye contact, and realize innately that you are the leader. (¶5-6)

For teachers, it seems to be generally agreed, that physically embodying the 'right' tone or attitude is vital for establishing a productive learning space. Peter Taubman (2006) notes that NCATE requires that "teacher candidates hold particular dispositions—values or attitudes—generally vaguely progressive, if they are to be recommended for certification" (p.21). While emphasis on establishing 'the right' tone, attitude or 'disposition' seem to implicitly acknowledge the animating and unpredictable circuits of affect in learning and teaching, discussions about them almost invariably spiral into protocols for classroom management. Take as example this "Balanced Literacy" handout hung on the walls of all ELA classes when I was a secondary teacher in NYC. The ideal classroom, according to it, is:

- "Classroom is organized for effort"
- "Expectations are clear to students, and they can self-regulate"
- "Evidence of accountable talk"
- "A warm, supportive environment"
- "A sense of community and cooperation"
- "Students exhibit independence, ownership, and responsibility"

("Balanced Literacy Classroom," n.d.)

The goals are a discordant mix of 'hard' discipline and 'soft' progressive idealism. I find it a fascinating irony that guidelines for generating a particular tone (warm, supportive, caring) in the classroom are almost invariably followed by advice for tamping down the

potential unwieldiness of affect. Taubman (2006) duly notes that "The ambiguity, complexity, and emotional drain of struggling with power in the classroom can sometimes be avoided with a rigorous attention to rules of conduct and to set management procedures" (p.20).

Regulating affect and maintaining 'composure' is highly valued within the affect-ridden work of teaching and new teachers in particular are often warned never to lose their composure in front of students. Similarly, the composed (as opposed to the disruptive or fidgety) student or classroom is considered of highest rank, particularly in urban schools (often designated as 'urban' by their very lack of perceived order and composed students and teachers). Yet, perhaps composure and the subduing of affective intensities need be scrutinized more strongly as a classroom ideal. Berlant (2011) writes, "Composure then might be experienced not as a condition of action but of dark affectlessness or simple neutrality" (p.145). I am interested in how schools work to produce this "dark affectlessness" in censorship events by removing affective intensities that stimulate and move bodies in ways that are deemed dangerous, unproductive, or unsafe.

Such pushes to establish the 'right' tone by removing 'disturbing' content, materials, or bodies, often proclaim to be in service of creating affective atmospheres of warmth and welcome, of carving out 'safe space'. Yet these stated goals are belied by a desire for *unease*, for students to never feel too loose, relaxed or *at home* in the classroom. Sara Ahmed (2010) describes this as a "perverse performative" a "speech act [that] brings into existence what it cannot admit that it wants, or even the very thing that is says it does not want" (p.201). In this dissertation I look at other perverse performatives within schooling: how an administration uses the discourse of "safe spaces" to expunge a

teacher's social justice project on "addressing homophobia" (chapter III), how another claims to be protecting a Muslim girl's innocence (from erotica) while working to expose her monstrous queerness (Puar, 2007) (chapter IV), how a student journalists article critiquing a school culture around rape was charged with disturbing the school's 'positive' climate (chapter V), and how the law in Arizona seeks to adjudicate "resentment" while being founded on a *resenting of resentment* (chapter VI).

Experimentations and glitches

Clough (2010) urges that "affect studies calls for experimentation in methodology and presentation styles" (p.228) and in this dissertation I labor (with perhaps varying degrees of success) to take up that call. Thinking with affect, like much poststructural and postqualitative educational research, calls into question traditional ethnographic and qualitative research practices demanding we (re)consider what counts as data and how and what the consequences are of how we "represent" and work with it. I am deeply indebted in this study to a history of qualitative researchers and theorists who have worked to wrest the humanist ghosts undergirding notions of "teacher stories" (Miller, 2005), reflexivity (Pillow, 2003), validity (Lather, 1993), interviewing (Sheurich, 1995), and voice (Lather, 2000; Jackson, 2003).

Deleuze explores experimentation as an alternative to interpretation. I work to experiment in this dissertation, in addition to interpreting, by trying out different modes of presentation styles and methods of working data. As a brief sketch,

- chapter III uses the "autographic" art of student-teacher Janneke
- chapter IV experiments with glitch art and "the glitch" as method

- chapter V works with digital data including blogs, social media, and waves of intensity captured by Google Trends
- Chapter VI attempts to evoke the spectrality of Avery Gordon's (2008) haunting by using composite imagining and the blurring provided by fiction

These have all been attempts to 'represent' affect, a force largely defined by its resistance to representational logics. I have tried, and probably failed, with various ways of working with data affectively. Yet the glitch haunts every project. The glitch is where language breaks down and where intentions falter, perhaps providing research's closest intimacies with affect.

Theorizing affect

Maggie MacLure (2013) argues that dominant conceptions of pedagogy "handle poorly what exceeds and precedes 'capture' by language, such as the bodily, asignifying, disrupting (and connecting) intensities of affect" (p.170). Affect may offer a particularly potent theoretical lens to think through censorship events in that it helps shift attention from the "conventional humanist qualitative research subject" (St. Pierre, 2011; 2013) to the largely pre-cognitive forces animating the classroom that nevertheless have felt corporeal effects (Zembylas, 2007; Probyn, 2004). Clough (2009) deems such attention to affect an "infra-empiricism" that "allows a rethinking of bodies, matter and life through new encounters with visceral perception and pre-conscious affect" (p.44). While affect has been theorized differently within various lineages, I gather theoretical energy primarily from Deleuze (2001), Deleuze and Guattari (1987), as well as Massumi's (1987; 2002; 2015a) philosophical readings of their work. In mobilizing affect, I am working to draw, albeit tenuous, distinctions from emotion. Shaviro (2010) offers a helpful elaboration:

"Emotion is affect captured by a subject, or tamed and reduced to the extent that it becomes commensurate with that subject. Subjects are overwhelmed and traversed by affect, but they have or posses their own emotions" (p.3). Emotions, in other words, are residues of affect, remainders signaling we've been affected and have processed the affectation. While emotions are individualized and influenced by personal biographies, affect is often experienced collectively and prior to interpretation. Affect, in other words, does not 'belong' to an individualized subject but is the excesses of experience that are constantly being moved and transmitted through a range of human and non-human bodies (Brennan, 2004; Clough, 2010; Massumi, 2002; 2015; Thrift, 2007). Bodies are then moment-to-moment accomplishments made and remade by and through affective transmission (Clough, 2010). Here the body is given a capacious meaning including inorganic and non-human bodies (Chen, 2012; Deleuze, 2001) as well as 'immaterial bodies' such as bodies of knowledge, atmospheres, markets, digital networks and geopolitical forces (Anderson, 2009; Blackman, 2012; Papacharissi, 2015; Puar, 2007). Yet affect conceptualized as pre- or trans-personal intensities does not negate individual humans as sites of impact. As Masumi (2002) theorizes, affect is expressed in qualitative effects, modulations, and transitions in capacities and is thereby "analyzable in effect, as effect" (p. 260). Though affect heralds the non-lingusitic and pre-discursive, I do rely heavily on words. Each chapter might then be thought as part of a "research-assemblage" (Fox and Alldred, 2015) whereby I felt together auto-ethnography, interview transcripts, and images. Affect works as the magnetic connections between the different data, pulling them together at times and at others forcing them apart. To research affect is not to abandon language or representation. I argue that there is an affective life to discourse and a

discursive life to affect.

Following this logic, I place my study "beside" (Segwick, 2003) a rich body of work inciting researchers and educators to think through *affective pedagogies* (Grossberg, 1994). Zembylas (2007) has explored how affects and bodies produce important and oft overlooked connections in classrooms while Probyn (2004) has offered a generative model of affects at work in a higher education gender studies classroom. Hickey Moody (2013a) has theorized how affective pedagogies elicit creative becomings and political forces within youth aesthetic practices such as dance. Hickey Moody, Savage and Windle's (2010) have explored the affective capacities "of public, popular and cultural pedagogies" (p.234). Ellsworth (2005) has also invited us out of the classroom to explore the affective pedagogies within various places of learning. Affect works as a modulating capacity that increases and diminishes the capacities of certain bodies (e.g. curricular, human, teacher, administrator, student and non-human) and that gathers its own pedagogical force. In particular, I argue that affect teaches through *speeds and intensities* (Deleuze, 2001) that can amplify, diminish, speed up, slow down, or at times stop, 'official' pedagogies. Indeed, Brittany in chapter IV describes the altercation around her erotic book as being a "class-stopper." The 'contagion' around Janneke's anti-homophia poetry lesson in chapter III spread with brush-fire velocity. Affect in each chapter works on different scales, shifting the micromaterialities of the classroom (for example, the organization of student bodies, the flow of the lesson, the circulation of curricular materials) as well as moving within larger-scale (geo)political *blocs of affect* (Shaviro, 2010) circulating around various identity constructs (the Muslim student, the queer student, the progressive educator).

Affect as method

So what can affect do for qualitative research in education? Affect is by definition *qualitative*. Massumi (2015) explains "the feeling of the transition as the body moves from one power of existence to another has a certain separability from the event it is bound up with, by virtue of its distinction from the capacitation activating the passage. What is felt is the *quality* of the experience. The account of affect will then have to directly address forms of experience, forms of life, on a qualitative register" (p.49).

Stengel (2010) further ties affect to qualitative gradations of experience, distinguishing the unstructured affect from the culturally encoded emotion. She clarifies that feelings: "arise instinctively in the presence of objects, persons and situations *that have been freighted*—through personal judgment, cultural socialization and systematic education—*with a particular emotional quale*. We feel what and how we feel, with little immediate control despite what we might wish or attempt. But the behaviors that determine the meaning of the feelings (that is, what we call emotions) and the objects and ideas with which those feelings are associated (over which feelings stick and slide) offer opportunity for personal and interpersonal control" (p.538). Affect offers us a way of reimagining or thinking more intimately about the aspects of experience and learning that lie beside conscious intention and cognition, but which nevertheless make up the "thick sociality" (Ahmed, 2010, p.65) and pedagogies at work in classroom spaces. Affect is also its own form of data and vice versa.

Data is affect. Stewart (2007) conceptualizes affect as a "live surface" (p.4), an "animate circuit" (p.3) and a "contact zone" (p.5). Many qualitative researchers might say the same thing about data. Data, which take form in this chapter as memory, speech, and

image, is a collection of affects pulsing with "stories, substories, tangles of association, accrued layers of impact and reaction" (Stewart, 2007, p.129). There are hot spots of affective intensity, cool zones of indifference, and urgent calls to attention. Certain bits, quoting MacLure, "glow" (2010, p.282). MacLure (2010) underscores the "*affective* component" of working with data, how "the shifting speeds and intensities of engagement with the example do not just prompt thought, but also generate sensations resonating in the body as well as the brain – frissons of excitement, energy, laughter, silliness" (p.282). When we approach data, as Stewart (2007) says of affect, "[t]he question they beg is not what they might mean in an order of representations, or whether they are good or bad in an overarching scheme of things, but where they might go and what potential modes of knowing, relating, and attending to things are already somehow present in them in a state of potentiality and resonance" (p.3). Such sites of affective intensities—hot spots in our teaching and researching archives are agitations and signal "unfinished business" (Berlant, 2008).

Leander, Phillips and Taylor (2010) attend to the movements, flows, and mobile networks within educational spaces putting pressure on "[c]ontainer-like visions of social spaces of learning—perspectives emphasizing categories, stasis, structures, and located representations over the mobilities of practices" (p.335). I see one such stubborn attachment being the widespread treatment of *data as container*. What if rather than a set of dead effects, we were to see data, in Stewart's (2007) descriptions of affect, as a "scene of immanent force" (p.1)? I want to make a case here for thinking of *data as affect* and *affect as data*. As Hickey Moody (2013b) writes "affect is what moves us. It's a hunch. A visceral prompt" (p.79). Vannini (2015) similarly describes affect as "a pull or push, an

intensity of feeling, a sensation, a passion, an atmosphere, an urge, a mood, a drive—all of the above and none of the above in particular" (p.9). Affect forces us to "approach complex and uncertain objects that fascinate because they literally hit us or exert a pull on us" (Stewart, 2007, p.4). In this sense, the subjects of research choose us.

Data move. They won't sit still. Data, like affect is "not kind of analytic object that can be laid out on a single, static plan of analysis" (Stewart, 2007, p.3). It is nomadic (Braidotti, 2011; Deleuze & Guattari, 1987). If we experience data as "continual motions of relations, scenes, contingencies, and emergences" (Stewart, 2007, p.2), how might we make room for movements, possibilities and forces? In each chapter I watch out for where data moves me or where data moves (Johansson, 2015). I try to walk with data (Eakle, 2007; walkinglab.org). In this sense, Deleuze and Guattari's (1987) nomadology is a helpful image of thought. They argue that the nomad moves in opposition to the "sedentary" and that affect is the nomad's chief weapon against settledness (Deleuze & Guattari, 1987). Data takes us on trips. These need not be literal research meetings or scenes in the field, but affective journeys. As Deleuze (1977) explains "some voyages take place *in situ*, are trips in intensity. Even historically, nomads are not necessarily those who move about like migrants. On the contrary, they do not move; nomads, they nevertheless stay in the same place and continually evade the codes of settled people" (p.149).

Affect and English Education

Why is affect interesting or useful for theorizing English Education? Affect is at its core *the body reading the world.* Affect, in Brian Massumi's (1987) oft-cited introduction to Gilles Deleuze and Félix Guattari's (1987) *A thousand plateaus: Capitalism and Schizophrenia*, is simply defined as "an ability to affect and be affected. It

is a pre-personal intensity corresponding to the passage from one experiential state of the body to another and implying an augmentation or diminution in that body's capacity to act" (p.xvi). Affective notions have also been used in politics to brand presidential candidates (think of Obama and Hope, Bernie Sanders with a Vermont-infused liberalism, Trump with his white 'good old boy' stridence). As the micro-scales of experience are coming more and more into play in vast swaths of everyday life, literacy practices are also increasingly becoming affective, tapping into embodied, sensory modes of subjectivity and lived experience. Technoscientific practices increasingly seek to impinge on corporeal registers of experience that work pre-cognitively. We are daily inundated with swift relays of information and where media, politics, and advertising seek to hone bodily affective responses for traction. From wearable technology such as Fitbit and Spire that feed heart rhythms into i-Phone Apps for health and wellness to click-baiting and social media algorithms that seek to tap automatic, affective responses, technologies are increasingly being designed to record and mine our patterns of behavior, personal tastes, and 'dispositions.' As such affect is becoming vital to modern subjectivities. While some might deem these intentional modulations of affect responses as forms of social engineering or even social control, many argue that affect also works as an unpredictable and vital force in politics and offers means of interrupting dominant modes of power (Marcus, Neuman & Mackuen, 2000; Massumi, 2015; Staiger, Cvetkovich, Reynolds, 2010; Thrift, 2007).

Affect is the body reading the world. Affect is a pre-conscious engagement with the world that operates outside of interpretation or representation. Affect is the felt transition, the modulation (amplification or diminishment) of the body's capacities to act (Massumi, 1987; 2002; 2015). One of the chief arguments of the affective turn is that the

body is porous (Brennan, 2004) constantly signaling and be signaled to, and thus "ceaselessly moving messages of various kinds" (Thrift, 2007, p.236). It is important to keep in mind that a 'body' within a Deleuzian figuration is more than a human body. As Deleuze (1988) writes "A body can be anything; it can be an animal, a body of sounds, a mind or an idea; it can be a linguistic corpus, a social body, a collectivity" (p.127). We might think of bodies, then, as literacy machines.

Affect works in excess of signification. Affect is pre-linguistic, pre-cognitive and works prior to the capture of experience in language or representation. Emotion, in contrast, is a subjective interpretation of affect, a translation or qualification of experience encoded through personal history or biography and language (Massumi, 2002). Likewise feelings, as Brennan (2004, p.19) asserts, are "sensations that have found a match in words." Affect is then an incipience prior to capture in language or representation. It is a swelling of possibility, a modulation or moment-to-moment change that recreates the body, and life itself, as a process of emergence rather than static forms and fixed locations. As soon as we try to capture affect, it escapes. Affect is a "constant war on frozen states" (Thrift, 2007, p.5).

Affect is a form of thinking. Affect is not a capacity of the body that lies outside of thought, it is itself a form of "thinking-feeling" (Massumi, 2015). Attention to affect urges us to expand what counts as rationality (Thrift, Harrison and Anderson, 2010). Since rationality is often cited as the basis of politics, shifting what counts as rationality congruently shifts what we count as politics (Berlant, 2005; Gould, 2010; Marcus, Neuman & Mackuen, 2000). For Massumi (2015), while rationality signals a distance from the event or encounter where one may reflect, thinking-feeling "is an *enactive* understanding"

(p.94) not temporally separate from, but rather commensurate with events and encounters. Politics, then, is also enactive, coming into being *with* rather than in reaction to events.

Affects are relational. Affect reconfigures the world to a web of relationality through the encounter of bodies (Massumi, 2015). Affect is then, in Kathleen Stewart's words, "about bodies literally affecting one another and generating intensities: human bodies, discursive bodies, bodes of thought, bodies of water" (Stewart, 2007, p.128). Affect then works through processes of resonance and feedback that undermine binary notions of activity and passivity. Massumi (2015) illustrates this through the notion of hitting. Though we tend to consider the body that delivers the blow as the active agent, Massumi argues that the body receiving the blow is just as active in "asserting its structural integrity, bracing itself in a certain manner to absorb, deflect, dodge the blow, or even, as in martial arts, to turn the force of the blow back against its author" (p.92). Attuning to the affective capacities of bodies provides more capacious imaginings of political 'activity' and agency. Politics is about bodies moving other bodies, changing their capacities, feeding back into and interrupting or amplifying dominant power flows.

Affect shifts notions of the subject and agency. Affects have "an energetic dimension" that can enhance (amplify) or deplete (diminish) the capacities of other bodies (Brennan, 2004, p.6). Affects then dismantle dreams of the sovereign and self-contained human(ist) subject (Blackman, 2012; Brennan, 2004; Thrift, 2007). Affects have been theorized to move through collectivities like contagion (Blackman, 2012; Brennan, 2004), to permeate bodies within atmospheres (Ash and Anderson, 2015; Brennan, 2004), and to work within public feelings rather than only individual bodies (Cvetkovich; 2007; Staiger, Cvetkovich, Reynolds, 2010). Affect offers us means of imagining how collectivities move

feelings and intensities to enact political force.

Affects are becomings. So declare Deleuze and Guattari (1987, p.256). As transitions, affects are processural and about motion, change and flux, rather than fixed states of being (Massumi, 1987; 2002; 2015a). For Massumi (2002) affects "have a way of folding into each other, resonating together, interfering with each other, mutually intensifying, all in unquantifiable ways apt to unfold again in action, often unpredictably. Qualitative difference: immediately the issue is change. Felt and unforeseen" (p.1). Affects are then sites of both emergence and potential, always about what a body *can do* (Deleuze, 1988; Spinoza, 2013) rather than what a body *is*. An affective politics is about what a body, a collective body, a single body, a book, an idea, a thought, or feeling, might also do.

Little bombs

Towards this goal, I find feminist philosopher Elizabeth Grosz's (2001) following proposition helpful to rethink the affective potential of books:

> texts could, more in keeping with the thinking of Gilles Deleuze, be read and used more productively as little bombs that, when they do not explode in one's face (as bombs are inclined to do), scatter thoughts and images into different linkages or new alignments without necessarily destroying them. Ideally, they produce unexpected intensities, peculiar sites of indifference, new connections with other objects, and thus generate affective and conceptual transformations that problematize, challenge, and move beyond existing intellectual and pragmatic frameworks. (p.58)

The censorship events I am interested in seem to be moments when texts were "tiny bombs" in classrooms, generating unexpected intensities, unruly affects, and obstinate resistances that challenged the integrity of "existing intellectual and pragmatic frameworks" within schooling worlds. We need to pay attention to these micropolitics of the classroom.

Grosz's (2001) words above are culled from a philosophical treatise on architecture, of all topics, where she questions what and who our structures shelter and what and who they leave out. Curriculum might itself be seen as an architecture produced from censorship, structured as much by what it leaves out as what it includes. We might think again of Eisner's (1985) notion of "null curriculum" here. If I return now to the metaphor of curriculum as architecture, I might argue that what censorship events do is not threaten to bring down the house, but urge us to rethink our relations to the shapes we inhabit. Uneasiness, its uncanny *un-at-homeness*, might be a way of affectively feeling where those boundaries are. This might serve highly ethical functions. As Grosz (2001) argues:

> Architecture is not simply the colonization or territorialization of space, though it has commonly functioned in this way […]; it is also, at its best, the anticipation and welcoming of a future in which the present can no longer recognize itself. In this sense, architecture may provide some of the necessary conditions for experiments in future living, experiments in which those excluded, marginalized, and rendered outside or placeless will also find themselves. (p. 165)

I believe affect can help incite such experimental thinking. Who gets *to feel* at home in any given curriculum? To whom (and what) do we expend hospitality? As educators and researchers we are obligated to pay as much attention to the worlds our curricula and theories obliterate as to those they shelter.

III-ANIMATE AFFECTS: CENSORSHIP, RECKLESS PEDAGOGIES & BEAUTIFUL FEELINGS[3]

Feminist philosopher Teresa Brennan (2004) opens *The Transmission of Affect* by asking "Is there anyone who has not, at least once, walked into a room and 'felt the atmosphere'"? (p.1). This question seems particularly apt in relation to school spaces. Who indeed has not experienced entering a charged school space after a fight, pep rally, heated discussion, or secret kiss? Or felt a perceptible shift of energy at a word, sound, movement, or perhaps nothing identifiable at all? We know these things as teachers and students. We feel and recognize them as the 'sensed but not spoken in a social formation' (Berlant, 2011, p.65). Learning and teaching are affectively-charged events (Ellsworth, 2004)—at any moment in a school there's a body charged with excitement, burning with shame, flushed with desire, or stiff with boredom. Affect is as material and impactful to teaching and learning as books, paper, or the melamine of desks. Affect moves knowledge. For teachers, a large part of pedagogy is learning to navigate "an ongoing space of feeling things out, noticing mood's arcs and trails, and becoming habituated and alive to the intensities of being passing through a phase," to quote Lauren Berlant (2011, p.63).

This chapter dwells within such a classroom felt atmosphere (Ash and Anderson, 2015; Brennan, 2004), focusing on an affective intensity that resulted in and from the dismissal of a student-teacher doing her university fieldwork in a New York City

[3] This chapter was published in a slightly edited form as (for permission see Appendix A):

Niccolini, A. (2016). Animate affects: Censorship, reckless pedagogies and beautiful feelings. *Gender and Education 28*(2), 230-249.

secondary school. Janneke[4], a white woman teaching in a high-poverty school in the Bronx, was abruptly asked to leave her student-teaching placement after she gave an 8th grade English class the option to write "socio-political poems" about a social justice topic of their choice. As examples, a hand out listed: "racism, sexism/sexual harassment, homophobia/ heterosexism, classism/poverty, bullying, ageism, ableism, war, education, the environment, etc." (Figure 15). Homophobia immediately elicited a buzz amongst students in Janneke's morning class. After asking for a definition, students began sharing stories about classmates who had been bullied because they were gay (Figure 15). The students were instantly '*hooked*,' in Janneke's words, on the topic.

It is precisely the way affect 'hooks' that interests me in this event. Janneke captures the pedagogical common-sensicality of the capacity of affect to move almost like contagion between bodies, declaring: "You know how it catches on with kids if there's enthusiasm." Immediately after class, Janneke's cooperating teacher became anxious about just this enthusiasm, repeating, "this is not good, this is not good." She worried that her job might be in jeopardy if the principal, a Catholic brother, caught wind of the students' excitement around the topic homophobia. A boy approached Janneke privately after class to tell her how excited he was about the assignment. He also used the moment to come out to her, declaring, "I'm queer" (Figure 16). Janneke was approached later in the day by the head of the English department and asked not to return to the school. She was given no official ground for her dismissal other than the affective state of the principal, being warned not to "try to talk to him. He has a temper and he's very mad" (Figure 12). She was later told by a third party that her lesson had been deemed unsafe, particularly for LGBTQ

[4] Pseudonym.

students (Figure 13).

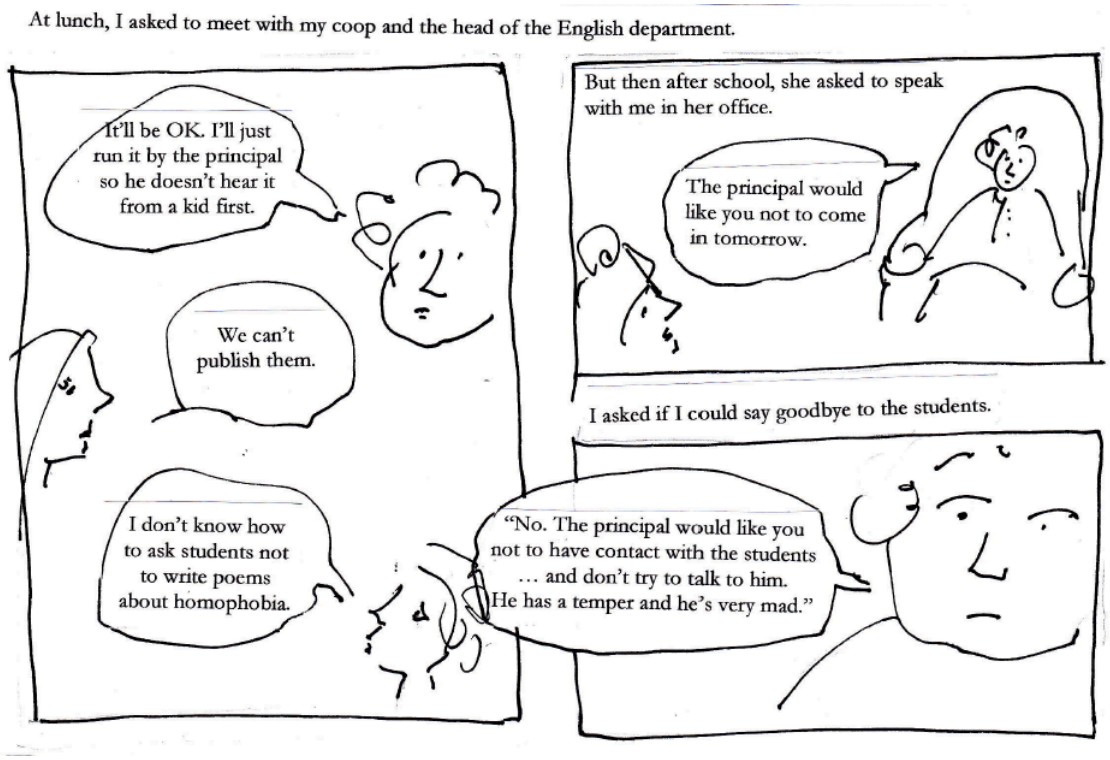

Figure 12-Dismissal[5]. Excerpt from "The Socio-Political Poem," reproduced with artist's permission.

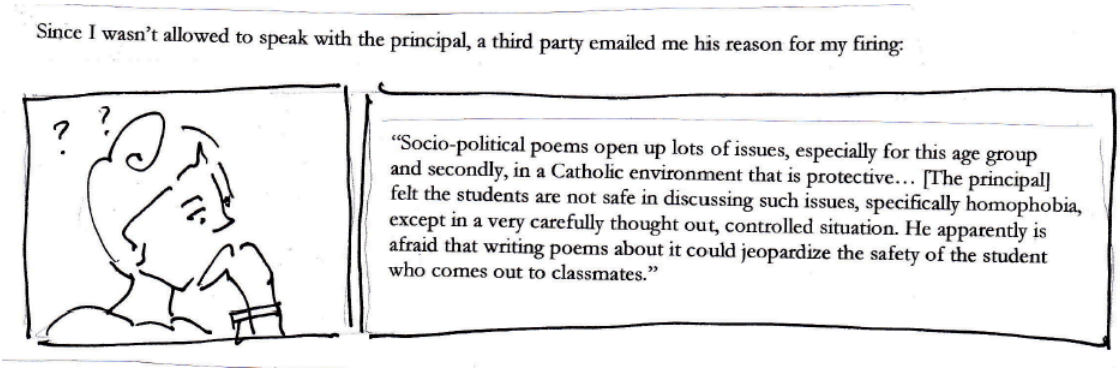

Figure 13-Not Safe. Excerpt from "The Socio-Political Poem," reproduced with artist's permission.

Janneke's dismissal became a heated discussion chapter in a number of the masters

[5] I have given each excerpt from the autographic a title for easier referencing. These are mine and not the original artist's titles.

courses that semester (see Figure 14). The incident raised questions of safe space, social justice education, neoliberalism, and the precarity of non-tenured teachers. Janneke further explored the event in a graphic piece for her final masters project (all figures presented are excerpts from this project).

In this chapter, I hone in on how affect moved in this 'censorship event,' producing knowledge, stimulating multiple bodies, creating a buzz amongst both high school and graduate students, and inflaming the passions of administrators and teachers. Affect, as I'll explore in more depth later, produced what might be deemed 'beautiful feelings,' such as prying open a temporary space where a student could declare himself queer and bolstering calls for social justice education, but it also produced unhappy effects. Affect, thus, worked as a form of pedagogy (Ellsworth, 2005; Grossberg, 1994; Hickey-Moody, 2013a, 2013b; Probyn, 2004; Zembylas, 2007). Affect as pedagogy, I work to show, has animate effects (Chen, 2012) that are unpredictable and lie outside of human forms of agency and control.

This event taps into my larger interest in this dissertation in thinking about how the more-than-human impersonal forces, intensities, or affects that transverse bodies in classrooms might offer richly generative, but oft overlooked, sites of pedagogical force. Affect as an animate form of pedagogy urges, in particular, attention away from the teacher as the sole locus of teaching in the classroom and of language as its primary vehicle. Rather than the ploddy route of language, affect as pre-discursive works at a quicker pace. "[Th]e skin is faster than the word," remarks Massumi (2002, p.25). Thrift (2007) connects the movement of affect to knowledge production, "Affect is understood as a set of flows moving through the bodies of human and other beings, not least because bodies are not

primarily centered repositories of knowledge—originators—but rather receivers and transmitters, ceaselessly moving messages of various kinds on […]" (p.236).

Affect's speed and unpredictability of transmission is very dislike the ordered, individualized, and telos-driven ways traditional conceptions of teacher-centered pedagogy construct the transfer of knowledge. As a colleague wrote to Janneke: "students are not safe in discussing such issues, specifically homophobia, except in a very carefully thought out, controlled situation." As pre-cognitive, pre-linguist and outside of 'rational' control, affect disturbs dreams of self- or teacher-sovereignty. Further, affect's capacity to move beyond the boundary of the skin punctures fantasies of the individualized and self-contained humanist subject (Blackman, 2013; Brennan, 2004; Thrift, 2007) and thus unsettles human-centered conceptions of pedagogy. Brennan (2004) argues that woman and minorities are often sites of affective dumping. That Janneke was dismissed because of an affective fervor could be read as intensely gendered, tapping into what Brennan (2004) calls "foundational fantasies" in which "feminine beings" are often selected to "carry the negative affects for the other" (p.15). Removing Janneke may have offered the school a means of purging itself of unsettling affect around homophobia. Indeed, Janneke lists a host of negative affects congealing in the wake of her dismissal including "shock, confusion, anger, sadness."

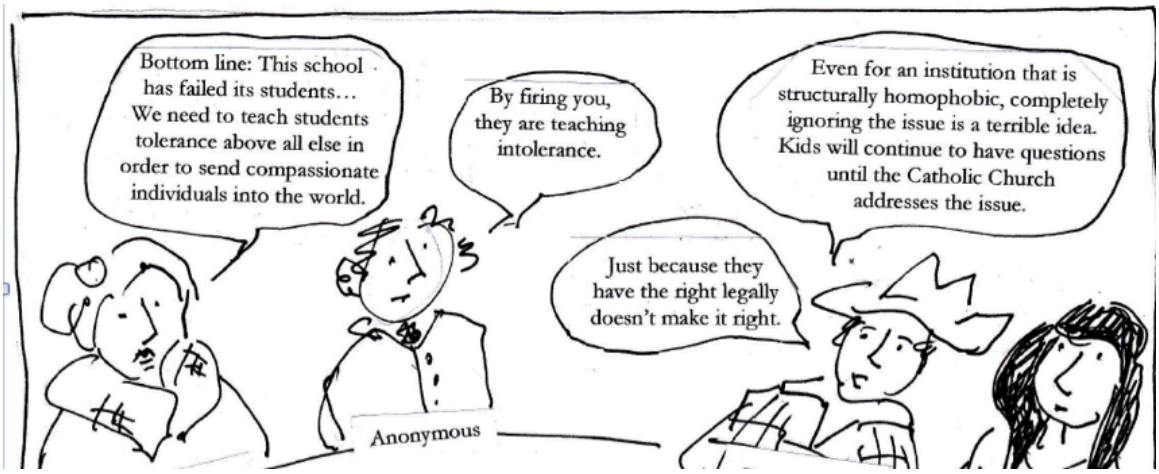

Figure 14-Classroom Discussions. Excerpt from "The Socio-Political Poem," reproduced with artist's permission.

Animations: Animacy and affect, animate pedagogies

This moment further offers a glimpse at how pedagogies possess capacities for *animacy*, or life and agency (Chen, 2012), outside of a teacher's conscious intentions or plans. Affect became pedagogical in this event in a way that undermined future-oriented and human-centered conceptions of teaching; it took on a life of its own. In other words, the shared excitement and interest in 'homophobia/ heterosexism' gave a visceral weight to the topic that the teacher did not anticipate and that shocked and disturbed the administration as well as the typical forward-moving flows of the class. Rather than propelling the lesson forward, affect gathered, swelled, and "stuck" (Ahmed, 2004). This affective density communicated an importance to homophobia and wouldn't let the class move on. Rather than this moment of stalling or *impasse* (Berlant, 2011) in the lesson's progression being unproductive or anti-pedagogical, it addressed and taught about homophobia through means that exceeded the capacities of the speaking subject. As a hot-zone of intensity it animated the class in a form of *active*-ism even before they lifted their pens.

I argue here that all bodies, not solely the teachers' or even only humans', are constantly engaged in both learning and teaching practices. Affect, in particular, does a lot of teaching. Latour (2004) aptly captures the animacy (Chen, 2012) I see as attendant to affect as pedagogy: "to have a body *is to learn to be affected*, meaning 'effectuated', moved, put into motion by other entities, humans or non-humans. If you are not engaged in this learning you become insensitive, dumb, you drop dead" (205, italics in original). I would extend Latour's figuration to include the second capacity of affect—"the capacity to affect" (Massumi, 1987) –and see this, in particular, as bearing affect's teaching or pedagogical capacities. While bodies are constantly being moved and "put into motion" by other entities, they are also continually affecting other bodies. Indeed, we often describe teachers as bringing content 'to life'. But what if that life or 'lifeliness' (Chen, 2012) were already there and not brought by the teacher? How might we tune in to all bodies' pedagogical capacities—their *pedagogical affect*?

Affect teaches through ways that are registered by "the medium of the flesh" (Massumi, 2002, p.61), stimulating and moving both human and non-human bodies. Seyfert (2012, p.30) submits that, "The transmission of affect is no simple influence or impingement of an external force upon a human body, but rather describes the different affective frequencies modulating the diverse ways in which various types of bodies interact." Ringrose (2013, p.112) urges us to pay heed to how "bodies interact in new and different ways...[and to] the nuance of their affective relations and their affective capacities to trouble (or not) the boundaries of the norm." Shocks, perturbances, resonances, vibrations, forms of encounter, entrainment, and attunement are different ways such interactions have been theorized (Berlant, 2011; Brennan, 2004; Deleuze and Guattari,

1987; Despret, 2004; Henriques, 2010; Massumi, 2002; Thrift, 2007). I see all of these as potential teaching practices that open up conceptions of other forms of intelligences, what might be deemed 'affective intelligences' (Berlant, 2011; Thrift, 2007).

Chen's (2012) theorization of animacies is helpful in rethinking pedagogy as an active and agentic force not applied from outside, but intrinsic to bodies. For Chen animacy marks precisely a quality of *liveness* or *lifeliness* that is not solely endemic to what we deem 'living matter.' Vannini (2015) connects animacy directly to thinking declaring that the "idea that there are other diverse ways of knowing […] is perhaps more than anything else at the core of the ethos of *animation*" (p.15, italics in original). Affect and animacy are intrinsically linked, Chen (2012, p.30) insists, since an animacy hierarchy is "naturally also an ontology of *affect*, for animacy hierarchies are precisely about which things can or cannot affect—or be affected —which other things within a specific scheme of possible action." Chen (2012) explores how trans-linguistic patterns order the world into varying levels of animacy. Humans and animals are given more action-oriented verbiage, for example, while non-organic life forms are largely positioned as passive or inanimate. She cites linguist Cherry's (2002) animacy cline, or linguistic hierarchy, to show how the human is granted a place of preeminence in language:

> *Humans:*
>
> Adult > nonadult; male/MASC gender > female/FEM gender; free>enslaved; able-bodied>disabled; linguistically intact > pre-linguistic/linguistically impaired; familiar (kin/named) > unfamiliar (nonkin/unnamed); proximate (1p & 2p pronouns) > remote (3p pronouns)
>
> *Animals* […] *Inanimates […]*

Incorporeals:

> Abstract concepts, natural forces, states of affairs, states of being, emotions, qualities, activities, events, time periods, institutions, regions, diverse intellectual objects. (Cherry, 2002 cited in Chen, 2012, p.26-27)

According to this animacy hierarchy, a free, able-bodied adult male human has more agency than what are considered lesser animate and agentic entities: women, animals, concepts, emotions, events and then other "incorporeals." While these are linguistic patternings or what we might deem 'mere language,' Chen (2012, p.55) argues that materiality and language are connected: "Language is not opposed or separate to materiality but 'tells us of shared priorities (cognitive or not) and material-linguistic economies, in which some 'stuff' emerges and other 'stuff' remains ineffable, unmaterialized." The ways we talk and think about 'things' changes our relationality to them (and there's to us). How might re-attuning ourselves to emergent affective pedagogies allow them knowledge materialize differently in the classroom?

By avoiding hierarchical logics and instead examining the "horizontal relations" (Chen, 2012, p.50) between people and objects, rethinking animacy in relation to pedagogy is helpful in by putting pressure on humanist legacies that foreground the human, usually the teacher, as the sole locus of agency and pedagogy in the classroom. What if we granted pedagogy more animacy? I think in many cases we implicitly do and it is precisely when pedagogies' animate capacities are felt moving outside the agency of the human, such as in the event present here, that many people become uneasy. In Janneke's classroom, it seemed to be the affective response to homophobia, rather than the topic, that the administration most objected to. The pedagogy was too animate and did too much.

Affective data

All data presented in this chapter is thus based on a focused interview with Janneke as well as analysis of the visual representation she completed for a final masters project entitled "The Socio-Political Poem: A student teacher's journey of figuring out how to respond to a social justice issue." Following Whitlock (2005; 2007), I refer to the piece as an *autographic*, a fusing both the autobiographical and graphic novel forms. Whitlock (2005) sees the autographic's "insistence on the shifting jurisdictions" (p.944) between the visual and verbal as particularly potent for negotiating and exploring the constructions of subjectivities. I mobilize it also as a means to track how affect is amplified through aesthetic form (Hickey-Moody, 2013b). Whitlock (2005) feels that visuals possess a "power to relay affect" (p.965) that words alone do not. In an autographic, words and image work *interdependently*, producing new forms and feelings in combination that exceed what either could elicit alone (McCloud, 1993; Sousanis, 2015). Edward Said (2005) argues that the graphic form can offer a means of overcoming prohibitions on thought and language "to say what couldn't otherwise be said, perhaps what [i]sn't permitted to be said or imagined, defying the ordinary processes of thought, which are policed, shaped and re-shaped by all sorts of pedagogical as well as ideological pressures […] I felt that comics freed me to think and imagine and see differently" (p.ii, quoted in Whitlock, 2005, p.945).

Janneke experiences a form of what might be deemed 'curricular censorship,' if we mobilize traditional conceptions of curriculum as a stable and bounded form of knowledge transmission. Her choice of autographic may, like Said expresses, offer a means to reimagine the event in less prohibitory ways. It also offers a means to work through the

affective intensities she herself experienced as a participant in the event.

A significant limitation of this chapter is that I was not present for this event and rely only on Janneke's words and images though I want to be wary of suggesting a factual credence to autobiographical work. As Miller (2005) considers, "I no longer think it is possible to engage in autobiographical, biographical or narrative inquiries without asking questions about the ways in which their uses as a 'factual' recording of memories of events in the classroom—or as a means by which to find, reflect on, improve or celebrate a complete and whole 'self'—are problematic" (p.53). Due to the highly mediated form of data I am working with (and researchers are always working with), I am less interested in capturing with representational fidelity the course of events, and following Miller (2005) and Vannini (2015) work to use data to "enliven rather than report, to render rather than represent, to resonate rather than validate, to rupture and reimagine rather than to faithfully describe" (p.15).

I decelerate this "intensified situation" to explore how affect teaches through atmospheres and buzzes, bodily intensities, and contagion. I also explore how affect works to produce and solidify contradictory subjectivities (Hickey-Moody, 2013b), in this case, the proud and out/vulnerable queer student, the compassionate/reckless progressive educator, the safe/out-of-touch traditionalist.

Reckless pedagogy

In our talks, Janneke describes her pedagogies as jarring with the school's from the start. She emphasizes that she was repeatedly critiqued her pedagogical choices (traditionally conceived as her mode of teaching), "but not for the content" of her lessons. As she elaborates:

> I had kids working in groups, making posters, coming up with interpretations and it was messier and I got a lot of criticism for it having it be messy, but not for the content. They didn't seem to be a problem with that, but I did, I think, I allows did, I still don't know to this day why I got asked to leave, if it was because of the homophobia, the word homophobia in the lesson or if it was because they were fed up with me after a series of things.

In many ways, a lot of the affectivity around Janneke's teaching had to do with temporality. The school's pedagogy, as depicted here, was deterministic and based on setting students on a pre-determined line that was fixed by the teacher in advance. Their lessons were built around what Janneke later calls 'pre-set' ideas and a logic of linear succession:

> [They were] very old-fashioned, very traditional. Coming fresh out of [teacher training university] I was really shocked to see that. I mean I didn't even have that as a kid, it felt really archaic. So they would read *To Kill a Mockingbird*, they'd read a section together and then she'd tell them what it meant and they had to write it down. There was very little interaction from the kids.

Janneke's teaching techniques are thus temporally at odds with the school's. "Fresh-out of" a teaching university, the progressive pedagogy she has learned conflicts with the school's "very old-fashioned" and "archaic" methods. Here, present (progressive education) and past (teacher-centered methods) clash.

Deleuze (1988), in his reanimations of Spinoza's thought, argues that affect "is first of all the study of the relations of speed and slowness, of the capacities for affecting and being affected that characterize each thing" (p.125). Taking up Spinoza's geometric method, Deleuze terms the *longitude* of each body "the set of relations of speed and slowness, of motions and rest" (p.127) and the *latitude* as its affective intensity. Janneke's pedagogy is presented as moving both longitudinally and latitudinally differently that the school's; the uptake of affect at the introduction of the socio-political poem was both swift and powerful rather than steady and controlled by the teacher. Janneke's pedagogy is also

spatially at odds with the school's, being what she describes as 'messy.' As she recounts, her supervising teacher's classroom "didn't look messy the way my classroom looks messy. They're were kids on the floor with colors and paper all over the place it was like sitting at your desk." This 'messy' mode of teaching might be romanticized as being rhizomatic, spreading over and even deterritorializing (Deleuze and Guattari, 1987) the space of the traditional classroom. It allows for more movement of bodies and interaction among objects than her supervising teacher's. Janneke has a visceral response to her cooperating teacher's more traditional pedagogies—as she describes next, they "make [her] yawn." They are repetitions of repetitions—clichés to which her body revolts. As she recounts, the English department:

> had a pre-set idea about—I don't think it was censorship—but they had an idea of what poetry is. What if they get to their next school year and they haven't all learned these things, they won't be prepared equally? Like ok, I don't agree with that, but I'm going to let it go. So we had to read the poems, Robert Frost "The Road Less Travelled" and something else. They were all poems that honestly make me yawn, I read them in first grade, I don't need to keep reading them again. A lot of flowers and sea shells.

The schools' pedagogies recapitulate the linear story of Janneke's own literacy development ("I read them in first grade, I don't need to keep reading them") and put her as a teacher in a position of generational superiority to her students (I learned this, now you will). Students in a traditional teacher-centered approach are imagined to develop linearly and uniformly, in the image of the teacher. This pedagogy of recapitulation valorizes notions of repetition, linear succession (she describes getting students ready for the "next school year"), and of uniform development (all students will be prepared "equally" for the next grade). It is *anti-progressive* in this depiction, relying on stale repetition, past methods, and a lack of innovation. A pedagogy that is stuck behind the times then

solidifies a subject position of the progressive educator as contemporary and in-touch. Similarly, the school is also able to valorize its teaching methods by deeming Janneke's approach reckless. If progressive education is unsafe for students, the school's more traditional teacher-centered pedagogies are positioned as in the best interest and 'safety' of individual students and 'vulnerable' identities such as LGBTQ students. Here conflicting subjectivities get solidified—the reckless versus innovative progressive educator, the careful versus out-of-touch traditionalist and the vulnerable queer student.

Abrupt dismissals

The school itself is an interesting assemblage of traditionalism and progressivism. It is "non-sectarian," in Janneke's words, and "run by a Catholic brother" (Figure 15).

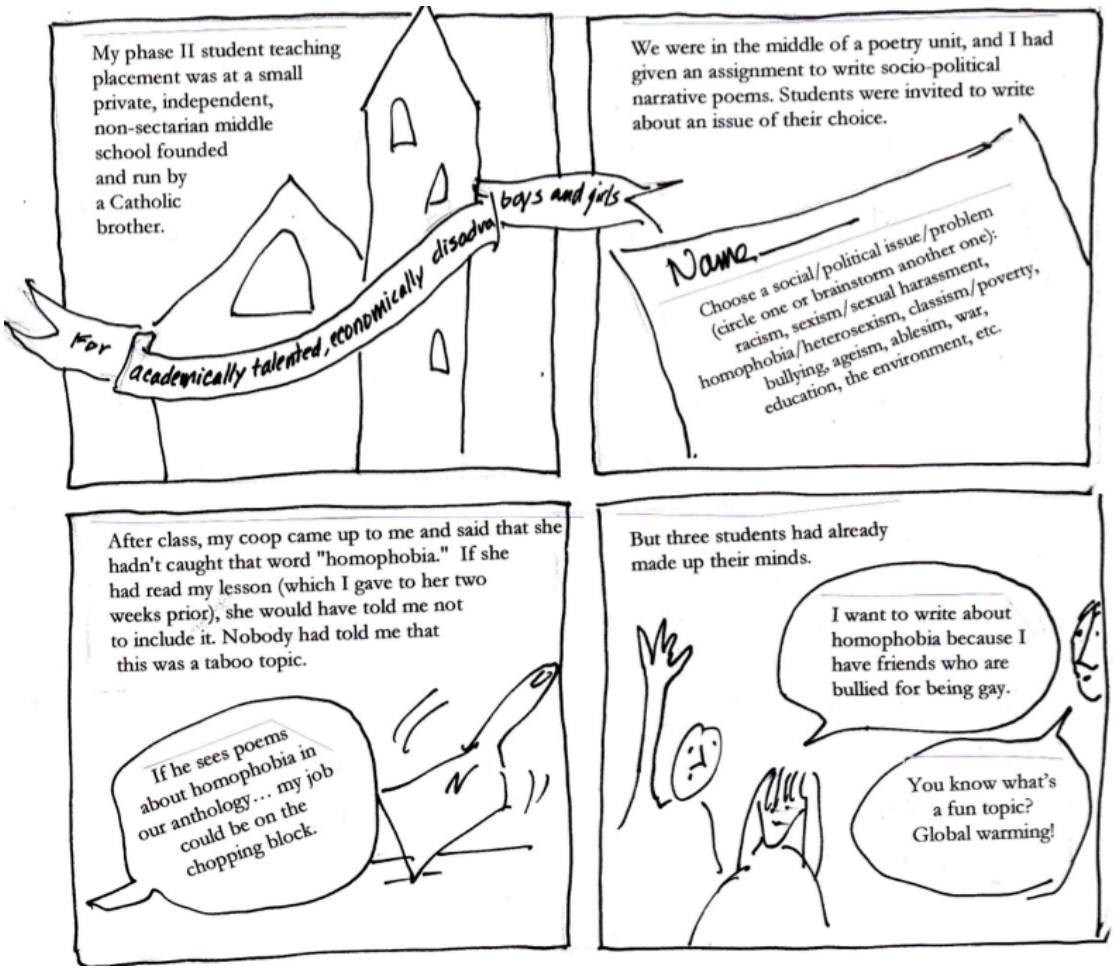

Figure 15- Chopping Block. Excerpt from "The Socio-Political Poem," reproduced with artist's permission.

Janneke describes the school's religiously diverse make up in our interview:

> Most [students] were not Catholic. There were Muslims, there were Jewish students, non- denominational and a number of Christians, so I would say it reflected the diversity of—they were from Queens, the Bronx and Brooklyn and I think a lot of the parents wanted to send the children there because it was a private school, but they didn't have to pay very much to go to it. I think in a lot of our minds Catholic schools are equated with good educations.

The Catholic school also presents itself as a non-traditional Catholic school. In Janneke's recounting: "They spoke about themselves as if they were not a religious school which was surprising to me because from my perspective they were very religious, but because there were so many students there who were not Catholic I guess they considered themselves not a religious school or not trying to promote Catholicism." The school, thus, occupied a tension-riddled space as a Catholic school. It is able to espouse a progressive non-sectarian mission of offering quality education to a racially and religiously diverse body of "academically talented, economically disadvantaged boys and girls" (Figure 15) while redoubling traditional forms of pastoral care. Pastoral care is, of course, a remnant of traditional Christian doxa. It has been transmuted, as Megan Boler (1999) explains, in the present: 'Pastoral power's objective in its modern form is salvation in this life, salvation meaning 'health, well-being…security, protection against accidents"' (p.146). In claiming to make the school 'safe' by removing the lesson on homophobia, the school protects itself from potential 'accidents' (bullying, complaints from parents, politically-charged

discussions, unruly teachers). These largely secure the 'safety' of the school, rather than the students. Stengel (2010) explores how safe space 'does not always or only function to defuse fear and establish safety for students; [it] may also function to create emotional relief for adults' (p.524). That emotional relief may take form in the removal of intense affects from the classroom. In this incident, Janneke is forced to leave the school with troubling affects around homophobia (and perhaps the Catholic church's implication in these affects) in tow.

I want to be careful, however, not to paint the school as enemy here. Removing 'disturbing' affect may have been a partial attempt to assuage the relentless bracing for the regular and normalized surprises attendant with a neoliberal educational present—the barrage of evaluations, unannounced observations, the always looming threat of discipline, correction, or even termination, declining student enrollments and the withdrawal of funding or loss of donors. Within a neoliberal educational present, schools, operating like corporations, are always at risk of sensationalized surprises that might expose their precarious authority or tarnish their 'brand'—a teacher acting inappropriately, a sex scandal, a secret recording on a cell phone, a discrimination law suit, a student suicide, a school shooting. Catholics schools rely largely on donors and their precarity in NYC has been widely publicized in local media (see for example, Wisniewski, 2013). The twin vulnerable position of both the Catholic school and non-unionized teachers is captured in Figure 15. A teacher depicted in Janneke's graphic representation fears that her job "could be on the chopping block" (Figure 15). Here the teacher's job, or metonymically the teacher herself, is likened to meat on a butcher's block. Following Chen (2012), the teacher

is thus a *deanimated* body. The chopping block, according to *Miriam Webster* dictionary, is:

> **1 :** a wooden block on which material (as meat, wood, or vegetables) is cut, split, or diced
>
> **2:** a situation in which someone or something is threatened with elimination <government programs on the *chopping block*>" (Miriam-webster.com)

Janneke's inclusion of the chopping block idiom and image are interesting for several reasons. As the definition above illustrates, the objects on a chopping block (meat, wood, or vegetables) are largely inanimate and thus unagentic on an animacy cline. This image of the teacher as a deanimated body is carried further through US evaluative modes used to measure teacher effectivity. Value added measurement (VAM) is a statistical tool used in many US schools to determine teachers' effectiveness on student learning (as measured by standardized tests). As has been oft-critiques, it was largely developed to increase meat yields in cattle farming (for a critique of VAM see Amrein-Beardsley, 2014; Ravitch, 2014). Animal metaphors interestingly inflect both Janneke's autographic and comments in our interview. These choices of animal figurations may reveal how animacy has a way of showing up in thinking about pedagogy.

Affective contagion: Live pedagogy

"So I taught the poem and then a bunch a kids asked to write about that and they said it's because I have a friend who's bullied, or I know someone or my best friend is gay, they had all kinds of reasons; they were very excited about it. So it was very exciting."

As I mentioned earlier, Janneke describes students as being *hooked on* the topic homophobia. In her autographic she closes a visual of the student coming out with the line "It was like I opened a can of worms" (Figure 16).

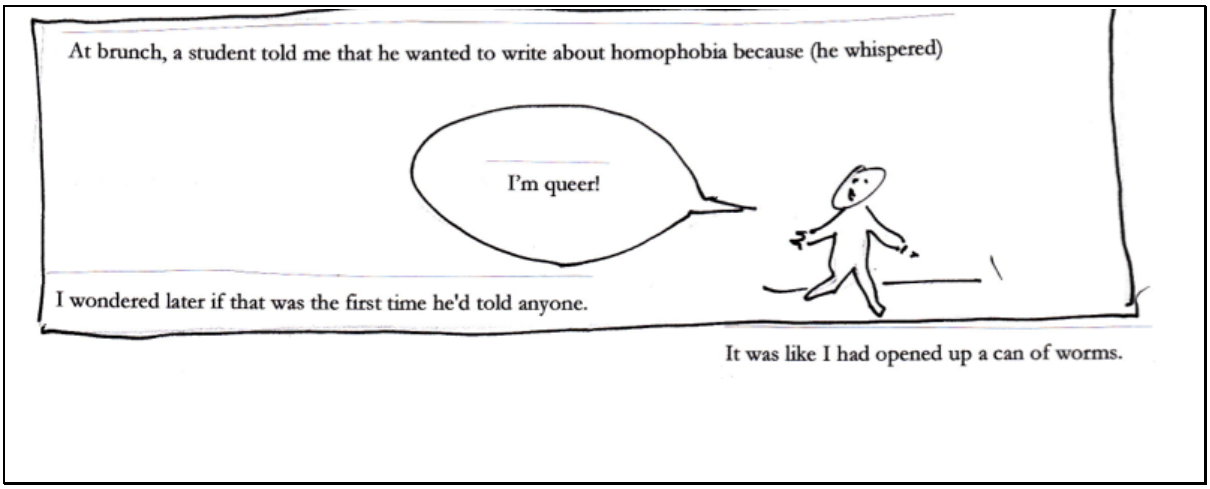

Figure 16-Can of Worms. Excerpt from "The Socio-Political Poem," reproduced with artist's permission.

I find the animacy inherent in both 'hooked' and 'can of worms' (both fishing metaphors) as striking. In a very literal sense, Janneke creates an analogous bridge between pedagogy and live animals, which as we saw on Cherry's linguistic animacy cline rank just below humans in terms of capacities for agency. She may also be giving sexuality a potent form of animacy. The etymology of the phrase *can of worms* is thought to be a reference to live bait in fishing. One etymologist considers, "Metaphorically speaking, to open a can of worms is to examine or attempt to solve some problem, only to inadvertently complicate it and create even more trouble. Literally speaking, opening a can of worms, as most fishermen (*sic*) can attest, can also mean more trouble than you bargained for. No surprise, then, that the phrase was inspired by real live creepy crawlies" (Soniak, 2012, n.p.).

Janneke's lesson stirs trouble; it lets affect loose, like an animal, in the classroom and beyond. The image of a can of worms, in particular, hails a certain level of animate unpredictability—once you open a can of worms there's no containing its wriggling, indeterminate movements. The open can reveals anxieties belying fantasies of containment

within the classroom. Indeed, the school positioned her lesson as something that needed to be contained:

> **Janneke:** […] they were asking me to change the lesson, but I had already put it out there and there was all this enthusiasm so if I take it away all of the sudden, the kids are going to get very confused and that one student in particular is going to feel really, um, very confused in ways that might hurt […]

Though I often reference the classroom in this chapter, I hope to avoid replicating a "container-model" (Leander, Phillips, Taylor, 2010) of schools and instead, to theorize the classroom as a temporary and unstable "shared animated space" (Thrift, 2007, p.229). We might draw on new materialist theory to imagine the classroom like a body as a "nested set of microbiomes" (Bennett, 2010, p.113) where both human and non-human bodies and forces (for example, affects and atmospheres) interact. Thrift (2007) looks to Brennan's (2005) theory of transmission in regards to space in a way that I find helpful for thinking about classrooms. As he clarifies "Brennan does not assume that the transmission of affect is from individual to individual, contained within one skin and being moved to another. Rather, that transmission is a property of particular spaces soaked with one or a combination of affects to the point where the space and affect are often coincident" (p.222).

Affect encourages all kinds of leakages and unwieldy transmissions. Janneke seems to be aware of this by articulating the futility in trying to retract her lesson after it generates "all this enthusiasm." Affect was already doing pedagogical work outside of the teacher's conscious intentions or control. In asking Janneke to do damage-control after the students buzzed around homophobia, the school also treated the lesson like a contagious disease that needed to be contained. The rapid-transmission of affect has oft been theorized as

traveling in many ways like contagion (Brennan, 2004; Gibbs, 2010; Sedgwick and Frank, 1995; Thrift, 2007). There is an implicit animacy to notions of contagion that I think warrants being explored. The metaphor of contagion relies on a model of contamination, infection, and intimate bodily contact. We might look to those "indispensible foreignness" within (Bennett, 2010, p.113), bacteria and viruses, to see how animacy hierarchies are queerly unstable. While bacteria and viruses are not granted human levels of sentience on an animal scale, they do possess a form of agency and motility and while they are not considered 'fully' alive, they enact 'living' behaviors such as reproducing. Viral reproduction is particularly queer since a virus can only replicate using the genetic material of another living thing. Prions, the agents that cause mad cow disease, are so unlike anything known to man, so *queer*, that some scientists have speculated they entered earth from other planets. Fears of infection or contamination ultimately reveal anxieties about the permeability of the human body (Brennan, 2004; Chen, 2012). Affect, like viruses, can get in us. The reason I interject this inexpert biological digression, is because a fear of a lesson 'catching on' reveals an ontological animacy within pedagogy. Pedagogy is characterized as alive and on the loose.

Janneke further underscores the animate life of affect in our exchange below:

Alyssa: And right away students got impassioned about it?

Janneke: Yeah. Definitely. I realized, too, that these are kids who live in NYC in 2012. They know, a lot of them know all kinds of people who are gay and who are you know, are even bullied for it in other schools. I felt the school had created this environment of trying to hide something that the kids already knew.

Affect—impassioned energy—caught on and disrupted the organization, or what Deleuze and Guattari (1987) might call the "organism," of the classroom; it infected multiple

bodies and set off a range of individualized and collective affects that exceeded containment in the classroom. A buzz stirred amongst students and then moved outside of the locality of the classroom, tapping into national fears of teachers' job security, LGBTQ bullying, the "temper" of the principal, and even a buzz around social justice education in a teaching university. Thrift (2007) uses an animal metaphor to describe such moments of affective transfer: "It might be more accurate to liken humans to schools of fish briefly stabilized by particular spaces, temporary solidification which pulse with particular affects" (p.236). This is not, of course, to argue for some kind of uniformity or determinism to human experience or emotional states. Brennan (2004), for example, makes clear that even within affective 'atmospheres' there will always a body out of tune or a "one who holds out against a common affect" (p.11). Yet she does argue that there are forms of collective affective experience that enact a de-subjectification and elicit new forms of knowledge production. Though crowds, or the more pejorative mobs, are often associated with negative affects and lack of rationality as notions of mass hysteria, stampeding, and group violence evidence, Brennan argues that "[c]ollectivities may have more—rather than less—intelligence, deductive speed, and inventiveness that the individuals within them'" (2004, p.62).

Of course the crowd has borne a fraught space within both academic and popular discourse. Crowds are often granted a brute animality, or drawing on Chen's work, an unruly animacy. British social psychologist William McDougal (1927) argues that "in the worse cases [the crowd] is like that of a wild beast" (p.45 quoted in Blackman 2013, p.205). Fear of collective intensities are also intensely gendered and racialized. As Orr (2006, p.42) describes, crowds have been aligned "with 'an array pathologized "others"'–

neurotic, feminine, ‘‘primitive’’, and racialized others, the mass of working classes and the poor”’ (cited in Blackman, 2013, 205). That Janneke’s class was made up of predominantly high-poverty students of color adds a layer of complication to the administration’s swift reactions to its affective intensity.

The animacy in a collective of students might also be considered queer. I want to explore here how I see the affective fervor around the socio-political issue homophobia as engendering *queer intimacies* that might have been deemed particularly threatening to the school. Here I am aligned with Chen’s (2012) notion of queerness and animacy:

> I do not imagine *queer* or *queerness* to merely indicate embodied sexual contact among subjects identified as gay and lesbian, as occurs via naïve translations of *queer* as the simple chronological continuation or epistemological condensation of a gay and lesbian idenitarian project. Rather, I think more in term so the social and cultural formations of ‘improper affiliation,’ so that queerness might well describe an array of subjectivities, intimacies, and spaces located outside of the heteronomative. Similarly, I consider *animality* not a matter of the creatures that we ‘know’ to be nonhuman (for instance, the accepted logic of pets or agricultural livestock and our stewardship of them), so much as a flexible rubric that collides with and undoes any rigid understanding of animacy. (p.104-5, italics in original)

Affect in this event moved to address homophobia within an implicitly homophobic space—and perhaps even more threateningly, created ‘improper affiliations’ or queer intimacies between student bodies. Bouncing stories and ideas off of each other, sharing in excitement, and speeding up the intensities of the classroom, the students were put in contact in ways that disturbed the individualizing of bodies typically enforced. The *can of worms* Janneke seems to be alluding to is not the non-deterministic path of the lesson, but the unweildy and de-subjectified affective intensities stoked around the topic homophobia. As I’ve explored, there is an inherent animacy to this shared intensity.

This affect collective moved queerly in precisely the ways Chen articulates above.

Firstly, it queered knowledge transmission. Like teacher-centered conceptions of pedagogy, heteronormativity is built on 'the generational line of inheritance (the vertical line of history)' (Brennan, 2004, p.75) or what Lee Edelman (2004) has termed "reproductive futurism." In Janneke's descriptions above, the school valorized pedagogies where an experienced teacher imparts knowledge to an inexperienced group of students, year after year, generation after generation. Rather than through a steady and predictable 'vertical line,' affect moves temporaly queerly, stubbornly sticking and dwelling at times, and at others, moving with brushfire velocity. Rather than knowledge being passed down a pre-determined vertical line from teacher to teacher, generation to generation, affect moves 'horizontally' between bodies, from student to student in this case. The teacher is also hefted from a position of superiority in this event and placed in a horizontal position to traditional bounded notions of curriculum. Janneke is surprised by the excitement over the topic homophobia. It teaches her about the political weight of the topic in the social context of her NYC classroom.

Secondly, this event allowed for a new subjectivity within the school—the out queer student. Janneke recounts this moment in our exchange below:

Janneke: …[He was] a kid who was kind of less popular among his peers and he often would come and chat with me, I think he was a student who felt more comfortable with adults than with kids, with his peers. So he came up to me and he was like, 'I'm really excited about the poem, I want to write about homophobia because I'm queer!'

Alyssa: And that was the word he used?

Janneke: Yeah, that was the word he used, too! And at that point, I was like, "Oh no, oh no! This is not a good environment for this child and I've just gotten all this warning. At that point I'd gotten warning from the other teacher, too, so I was like, we can't, like I don't know what to say. In retrospect, I think I can think of things I could have said, but at the moment I was just like, 'That's so awesome!'

Alyssa: How would you describe how he was feeling? Was he happy?

Janneke: He was overjoyed! He was totally overjoyed.

This student strayed from the normative directives implicitly delivered around sexuality, particularly a queer subjectivity, at school. He also strays from the affective restraint largely demanded within school space, particularly around sexuality. He is *overjoyed* and overcome by an affective intensity. Rather than the emotional flat and hush-hush nature sexuality typically took in the school space, the buzz and excitement, the shared interest and curiosity, the intensity of the moment, communicated something to the student about sexuality and queerness that extended a form of hospitality (Gilbert, 2014). It is interesting to note that Spinoza (2013) calls such increases in affective capacities precisely *joy*.

"Beautiful feelings"

We could see the perceived endangerment of Janneke's lesson to 'safe space' as colluding with larger neoliberal impetuses to sanitize classrooms of affective intensities or 'triggers'. The current debate over trigger warnings in US university classrooms bears strikingly echoes to the event here and has particular implications for those of us who teach around gender and sexualities. The rhetoric of safe space has bolstered calls for warnings on syllabi and content that may re-invoke trauma, particularly for the victims of sexual and gendered violence. The call for trigger warnings, while couched with liberal compassion for students' emotional needs, reveals a larger uneasiness around affect in educational spaces. Pelligrini (2014) argues that trigger warnings are enabled by "a certain fable of democratic belonging: namely, the fantasy of beautiful feelings and everything goin' my way. This fantasy is foundational to neoliberalism and its immiserations" (n.p.).

Dreams of classrooms as spaces of untroubled "beautiful feelings" (Pelligrini, 2014) deny the complex range of affects and bad feelings (Lesko and Talburt, 2012) that inflect learning, particularly learning around gender and sexualities. Duggan (2014) worries that rather than protecting students from the violence of retraumatization, trigger warnings will end up 'marking and targeting the courses on gender and sexuality, critical race theory, colonial and postcolonial studies. These courses can be marked as the location of materials that endanger student welfare, and administrators may police their content in the name of "protecting" students (n.p.). Similarly, Freeman *et al* (2014) fear that "the faculty who teach the very materials that help [students] understand and combat racism, sexism, heterosexism, ableism, etc., as well as trauma, violence, and practices of injustice, are often the most vulnerable members of their professional context. Administrations may use student complaints to marginalize particular faculty and particular topics, and/or use a trigger mandate/recommendation to delimit what can be taught in the first place" (n.p.).

Trigger warnings ultimately reveal anxieties over the animating capacities of pedagogies—what they might trigger, or using another lexicon, enliven, make alive, energize, set off, or *animate*. Attempts to contain pedagogy's animacies, while not only futile, are troubling harbingers for those of us who teach around gender and sexualities. A recent decision in the US state Kansas, for example, would make it easier to prosecute teachers for "using lesson materials deemed harmful to minors" (Lowry, 2015). Gender and sexualities are affect-laden topics. If we purge the classroom of topics that elicit intensities of feeling, that get bodies charged, that elicit heated debate, that pique the skin and make bodies uncomfortable, discussions of gender and sexuality will be the first to go. Or, like Janneke, the teachers who teach them might be.

Beautiful compassion and feeling progressive

'Beautiful feelings' also undergird fantasies of progressive education. It is often on calls for compassionate pedagogy, particularly pedagogies and curricula that address social ills (such as homophobia, heterosexism, sexism, war, etc.), that social justice education is founded. For Berlant (2004), compassion relies on "humane recognition" (p.3) and immediately positions one in the position of "an ameliorative actor" (p.1) with the privilege of resources and untapped agency to alleviate the pain of the sufferer. In a classroom, the humane recognition of oppressed or socially injured youth by the compassionate teacher also stabilizes *the human* as the center of pedagogy. The buzz that was elicited in Janneke's teacher education program was perhaps in part spurred by an affront to implicitly beautiful feelings around progressive education. Or it may have amplified beautiful feelings for what is more beatific than a renegade teacher, a newly-minted vanguard fighting for social justice, being oppressed by an entrenched patriarchy or traditional, out-of-touch pedagogue? A public (Berlant, 2004; 2010; 2011), thus, cohered around the outrage at Janneke's dismissal that was in part unified around *feeling progressive*. This collective feeling was intensified when it was felt to be threatened. A further contribution to the outrage at Janneke's dismissal may be that the teacher (or human) lost a place of agency in both teaching and protecting queer or marginalized youth. The dismissed teacher also loses an imagined source of agency in controlling and fueling individualized affective states, such as tolerance and compassion. We can hear this sentiment echoed in the graduate class discussion Janneke depicts in Figure 14 where a graduate student declares, "Bottom line, this school has failed its students ... We need to teach students tolerance above all else in order to send compassionate individuals into the

world" (Figure 14). The progressive teacher and her pedagogy is imagined as controlling future affects, of producing compassionate individuals, and as bearing the capacity to "add value" to students' affective capacities.

I must also acknowledge the beautiful feelings I get to bask in as an educational researcher broadcasting this 'scene of injustice'. I need to maintain a robust suspicion of my own affective entanglements with this event (which are, of course, never my 'own'). What fantasies of my own do I entertain of protecting bastions of progressive pedagogy, or the vulnerable progressive teacher? Is there perhaps some pleasure in configuring Janneke as a persecuted savior? Is this chapter not also haunted by a pastoral impulse to protect queer students and queer teaching? In what ways do I present censorship as purifying knowledge? And finally, is this chapter not itself a requiem for 'beautiful feeling,' a mourning of a classroom space where anti-homophobic poems *could have been* written and celebrated and where student bodies *could have* harmoniously shared in good feeling?

Though I've leaned towards a liberatory celebration of affect in schools, I want to make clear that I am not moralizing affective intensities. It is of course collective affective intensities that often fuel racism, homophobia, and sexism. There is nothing inherently 'good' or 'beautiful' about intense feeling; affective intensities worked with varying outcomes in the event here—a classroom intensity taught about homophobia in ways I deem important, but it also spurred fear and anger, resulting in a student-teacher being dismissed. We do not know the effects this dismissal had on students. The event further rebuttressed progressive dreams of the agency of the humane (and human) teacher in producing compassionate students. Rather than valorizing a liberatory capacity to affect, I am instead suggesting that as educational researchers we need to pay a lot of attention to

the pedagogical work affect does—how it moves knowledge (e.g. homophobia is bad/talking about homophobia is bad), stimulates bodies (e.g. with excitement, anxiety, anger, outrage, activism, feeling progressive, feeling political), produces subjectivities (e.g. the progressive teacher, the traditional teacher, the out student), how, in short, it bears a potent *capacity to teach*.

After-affects

The pedagogy of affect endured after Janneke left the classroom. She had mixed feelings after the event and was simultaneously politically invigorated and enervated:

> **Janneke:** It was really weird, it was a very surreal experience. And I felt very mixed after. I talked about this a lot at [university] with peers and professors and they were all kind of appalled and I actually started getting on the phone, I was really going to go do something, like protest or write an article or something and I really felt mixed. Like those kids are in a school that they feel is supportive and it is in many, many ways. Like 99% of the ways it's supportive but I didn't want, I don't know, I felt really mixed. If all the kids in that school suddenly see that their teachers are being criticized publically and I didn't want to disturb the harmony of the school or threaten someone's job. That was too scary of a consequence for me to mess around in that way. But I did write a letter.

Janneke was torn between publicizing the event and letting it go. Her autographic depicts an ambivalent conversation she has with a lawyer from the New York Civil Liberties Union (Figure 17) and includes unsent letters to her supervising teacher and the principal. Beautiful feelings about harmonious classrooms haunted her own reaction as she feared disturbing the "harmony of the school."

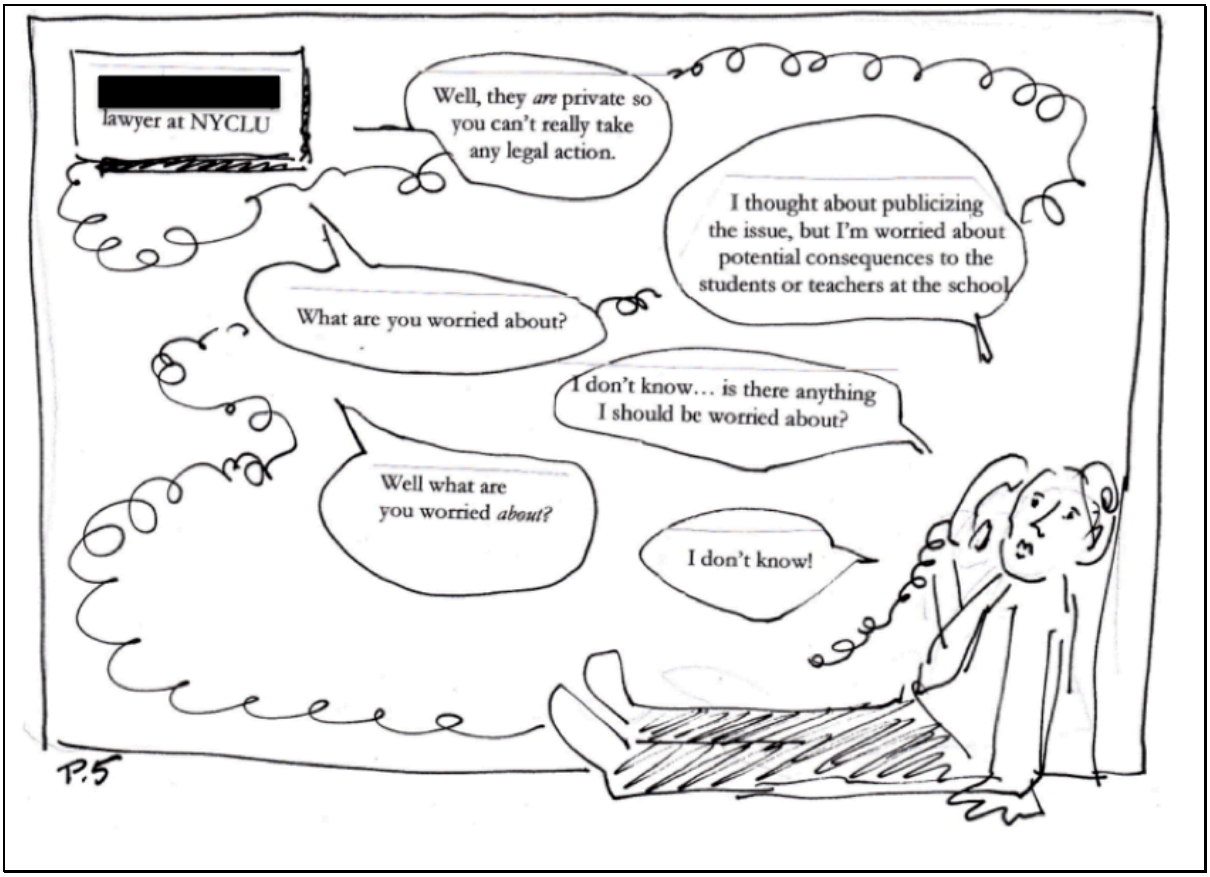

Figure 17-Civil Liberties. Excerpt from "The Socio-Political Poem," reproduced with artist's permission.

In the end, Janneke acknowledges a political agency to pedagogy itself. In the last page of her project, she writes, "When the topic of homophobia showed up, [the principal] took swift action to eliminate the evidence…but what about those poems the students turned in the next day?!? They may not get published, but they have been written and they exist" (Figure 18).

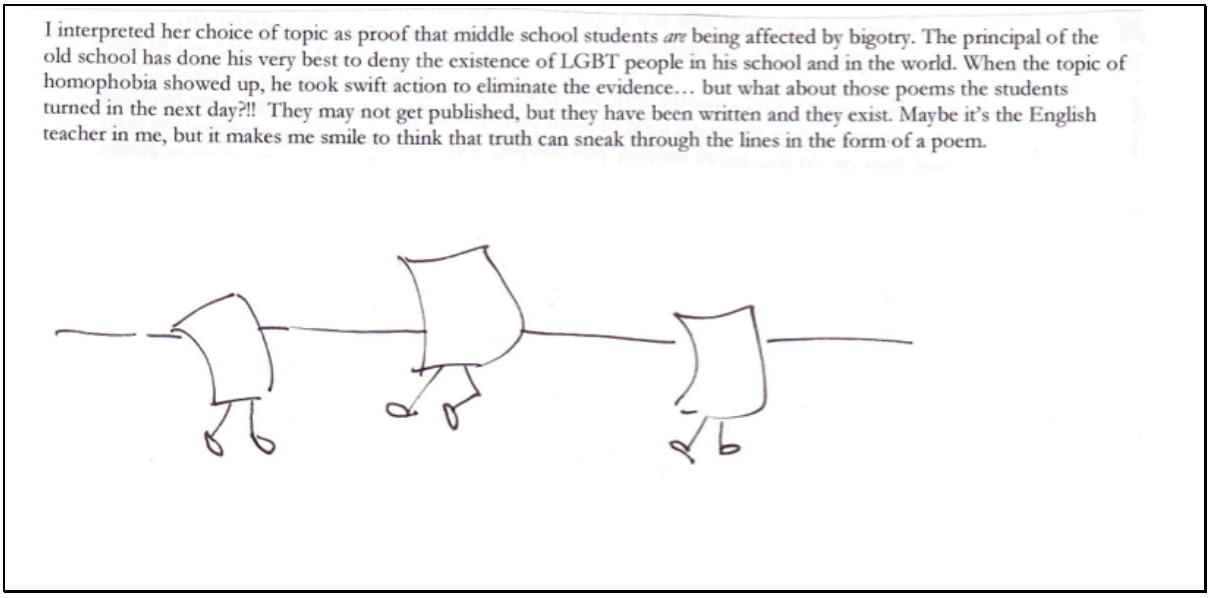

Figure 18-Marching Poems. Excerpt from "The Socio-Political Poem," reproduced with artist's permission.

Pedagogy "shows up," in Janneke's words—it has a form of agency and affectivity beyond the teacher's intentions or the principal's control. It does things—acting on and animating bodies in different ways and with varying effects. In this final sketch, Janneke grants pedagogy a form of life and political efficacy. She draws poems marching with legs eschewing the principal's attempts at censorship or even her own pedagogical intents. The poems are depicted as active, lively, mobile and sentient. They are on the move.

The animacy of pedagogy created possibilities and obliterated others. A body was momentarily recognized, a body was permanently removed. It elicited anger, fear, excitement, joy. It created a buzz in an 8th grade classroom as well as in graduate school seminars. It got Janneke fired as well as politically fired up. It made art. Pedagogies of affect are not something we can plan for, replicate, or train in teacher education programs. Affective pedagogies may animate us and our students in directions we deem beautiful, they may take us to ugly places, they may re-entrench what we think we know, or they

may very well fail to move us at all. Their effects, perhaps wonderfully, perhaps frighteningly, are not up to us to decide.

IV-A GLITCH IN THE SYSTEM: CENSORSHIP, AFFECT, & UNCIVIL BODIES[6]

City heat

It's a 90-degree evening in late July 2014. We meet for the interview at a chain restaurant in Times Square, but first must wait for the sun to set to complete the fasting for Ramadan. I have taught a high school academy all day and the wear of it gives the heat a particular heaviness. "It's the mouth that aches most," Brittany's younger sister, Emily[7], tells me. We try to work out when the holiday won't fall in the long hours of summer, a particularly grueling grind on the body. My mouth suddenly feels parched, though I'm not fasting.

We skip backwards through the months into future years. Next year, fasting will begin somewhere in late June.

We try on hats from a street vendor. I don a rhinestoned "I ♥ NY" cap and we laugh and take pictures with our phones. Brittany tightens her head scarf and then tries on a black fedora.

"I don't think I've been to Times Square in years," I say, adjusting my hat in a mirror Emily holds. It's funny to be tourists in our own city. Brittany negotiates a price for the fedora with the vendor.

"I'm from Brooklyn; don't play me," she warns.

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[6] A slightly edited version of has been published here (for permissions see Appendix B): Niccolini, A. (2016). Terror(ism) in the classroom: Censorship, affect and uncivil bodies. *International Journal of Qualitative Studies in Education.* Pre-print online version. DOI: 10.1080/09518398.2016.1174897

[7] Emily and Brittany are pseudonyms self-chosen by participants. Brittany is a former student from my time as a secondary English teacher in a NYC public school.

The sun stubbornly sits above the neon billboards. Police standing on the corner look at once bored and menacing. I look at my phone; I'm hungry and tired, impatient to start the interview. I have forgotten the physical wear of a full day of teaching. A group of tourists bump into me.

In five years Ramadan might arrive in spring, in ten perhaps the shorter winter days.

Affective events

Like chapter III, this chapter explores an *affective event* in a secondary classroom. Here rather than a teacher, a book was removed from a classroom. Yet, this small object, I argue, was a potent conduit for powerful affects (Dernikos, 2015; Puar, 2011). When I was a high school teacher, Brittany[8], who identifies as Black and Muslim, received a disciplinary hearing as a result of an altercation with a teacher over her reading of erotic literature in class. As a result of the meeting, Brittany was barred from bringing erotica into the school. The event became a mild sensation amongst both teachers and students. Many students felt that Brittany's first amendment right to information was being infringed upon, while teachers debated the appropriateness of erotica in the classroom. In many ways a student having her book removed by a teacher is aggressively mundane, part of the everyday power negotiations in school. Yet as one of only two hijab-wearing and thus visibly Muslim students as well as part of a large community of girls openly reading erotica in the school, I see the targeting and disciplining of Brittany over other students as troubling.

I argue in this chapter that there is no way to decouple the surveillance and disciplining of a Muslim female student as a "nonnormative national subject" (Puar, 2007,

[8] Brittany and Emily are self-chosen pseudonyms. All teachers have also been given pseudonyms by the author.

p.xiii) from larger geopolitical forces intent on disciplining, surveilling, and containing Muslim identities and bodies, particularly in relation to normative or 'proper' expressions of gender and sexuality (Khoja-Moolji 2015a; 2015b; Puar and Rai, 2002; Puar, 2007). The September 2015 controversy over the suspension of Ahmed Mohamed for bringing a homemade clock to his Texas high school further illustrates the affective intensities circulating around Muslim identities in schools. Mohamed's South Asian Muslim identity coupled with metal and wires inflamed an alarmist reading of him as a "could-be terrorist" (Ahmed, 2004, p.75). Though certainly less dramatic, when Brittany outspokenly refused to let her erotic books be censored and caused a 'scene' in her math class, school practices of surveillance and discipline, as well as ambivalent affects around agentic Muslim women, coalesced to escalate an 'event'. I posit that the barring of Brittany's erotic reading in school elicited an affective event, a moment of intensity that was sensational in that it *caused a sensation*—a scene of excitation that hurled it out of the ordinary. Brittany's feminist outspokenness, agency, and passion were deemed threatening in the school. Third (2014) explores a long legacy of "discursive crosswiring of feminism and terrorism" (p.54), theorizing that "as a form of subaltern politics that threatens both state and society, *feminism is itself terrorist*" (p.53). That the incident transpired in NYC, the very site of the September 2011 terrorist attacks, further amplifies the "background noise" (Berlant, 2009, n.p.) of War on Terror logics around who and what constitute 'civil' national subjects. This chapter asks, if a generalized sense of paranoia and being-on-edge characterize post-9/11 affective practices of governing and surveilling bodies, how does that play out in the everyday of neoliberal classroom life?

I explore the after-affects of this event through an interview conducted with Brittany and her sister, Emily, in July 2014. Together, we re-membered the incident of her prohibited book as well as discussed their experiences as Muslim public school students in NYC. I want to keep in mind, however, Miller's (2005) reservations about relying on the trope of my own "teacher story" as well as Brittany's narrative as "unproblematized recountings of what is taken to be the transparent, linear, and authoritative 'reality' of [our] 'experiences'" (p.51). I find Braidotti's (2011) notion, borrowed from Foucault, of *counter-memory*, to be helpful here. Braidotti suggests that politics demand forms of countermemory that are refusals to let history erase moments of perceived injustice. Countermemories are "destabilizing forces that propel subject actively toward change. They are the kind of memories that are linked to ethical and political consciousness and concern events one simply forgot to forget" (Braidotti, 2011, p.32-33). A significant part of the strident objection to Brittany's reading was the way it set off affects that taught about her desires and subjectivities in vastly different modalities than dominant (national) discourses. Whereas muted affect and emotional restraint characterize traditional notions of civility and academic decorum, Brittany unapologetically unleashed an affective furor over the barring of her reading. This visceral force was powerful, affecting a range of bodies in the school. I work to think continue my explorations in chapter 2 of *affect as pedagogy*, arguing that in this event circulations of affect teach with intensities and speeds very different from the linear, telos-driven lines and controlled pace of the 'official curriculum' as well as expectations for 'civil,' "rational-critical debate" (Habermas, 1989). Indeed, affects transmit information between bodies; Clough (2010) deems affects "informing intensities" (p.226) moving between both human and 'non-living' matter.

Zembylas (2007) argues that "the potential of affective connections in enabling transgressions needs to be recognized in education, although such connections are not inevitably emancipatory" (p.30). While affect offered powerful pedagogies about the legitimacy of Brittany's body and desires in school space, as in chapter III, I am wary of positioning affect as a celebratory force in education. Instead, I argue that researchers might think and feel through how affect pulses "beside" official notions of pedagogy with intensifying or diminishing effects. As I've mentioned, Sedgwick (2003) entertains "beside" as a theoretical tool to disrupt dualistic thinking. Rather than a binary logic "*Beside* comprises a wide range of desiring, identifying, representing, repelling, paralleling, differentiating, rivaling, leaning, twisting, mimicking, withdrawing, attracting, aggressing, warping, and other relation" (p.8).

Glitch methodologies

To works towards *generating* affect in addition to *theorizing* it, I interrupt the smooth flows of interview data and text with images filtered through an application called Decim8©. Decim8© calls its process "glitch-art" and opens up what I am terming *glitch-methodologies*. A glitch is a powerful concept for research. It is defined as:

> noun
>
> 1. a defect or malfunction in a machine or plan.
>
> 2. *Computers.* any error, malfunction, or problem.
>
> 3. a brief or sudden interruption or surge in voltage in an electric circuit.
>
> verb (used with object)
>
> 4. to cause a glitch in: *an accident that glitched our plans*
>
> (http://dictionary.reference.com/browse/glitch)

Glitches happen. They are events. A glitch, then, is an interruption in a plan. It is brief and sudden disruption, a surge or pulse of intensity that scrambles intentions and telos-driven notions of progress. To create glitch art, the Decim8© application takes an image and scrambles it. The results resemble the pixelated masking of faces or inappropriate content on television. You can also create glitch art without an application by altering program codes. When a glitch image is complete the viewer is presented with various levels of being able to 'read' the image (for example, the viewer can discern a human body or parts of bodies, such as the eyes in Figure 19), but cannot clearly identify the subject. When creating glitch art, the user cannot pre-plan or control how the image materializes, but must yield to chance and surprise. I began playing with Decim8© in an attempt to get outside of the "striated" (Deleuze and Guattari, 1987) lines of corporate logos and copy right law to get at Fair Use (see Copyright Act of 1976, 17 U.S.C. § 107). In the glitch art process, I was surprised to see how meanings were scrambled and new affects were generated through unexpected diffractions of color, distortions and interruptions of signification. The images work through suggestion and hint, at times not even readily confirming if the subjects of the original image are human or non-human.

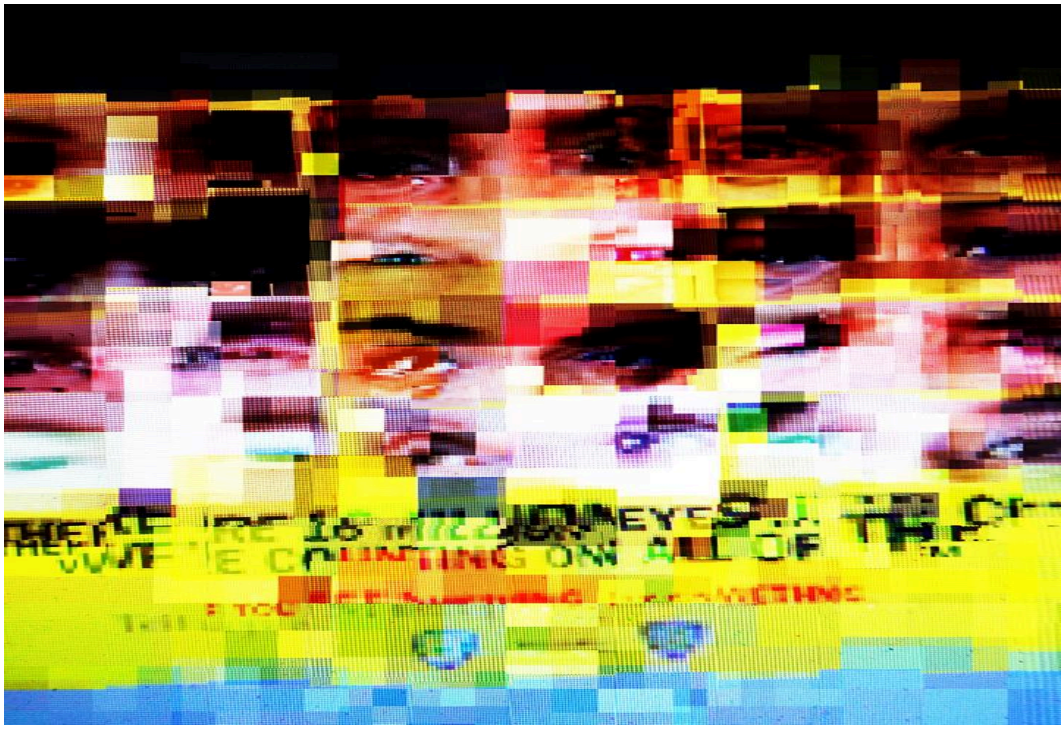


Figure 19-Glitch art of NYC subway signage. Image made with Decim8© application for I-phone®.

As I worked images for this chapter, I was struck by how glitch art process bore similarities to qualitative research practices. *Glitch-methodologies* might urge researchers to take chances, to dwell in mistakes, surprises, unexpected combinations, and unruly affects. There are always unavoidable glitches in our research; moments when things go awry, when plans get changed, when surprises, accidents, or serendipity give rise to new meanings, ideas, and forms (Johansson, 2015). The tagline of Decim8© is "destroy to create," and ultimately as I worked through the interview data with Brittany and Emily, the event I remembered took on new forms and potentialities, leaving behind residues and refusing forms "frozen in the image of the past" (Braidotti, 2011, p.153). There were also aspects of layering, metatextuality and mediation in the art process that were similar to the way this past event took on new forms through conversation and then was mediated

through various technologies such as electronic transcripts and a recording device. The glitch art images in this chapter serve as distortions of verbal flows of signification, momentary interruptions in regularly planned programming. I take up some images that readers might implicitly recognize (e.g. a corporate logo, subway signage, a viral news image), but seek to force a moment of pause or hesitation. It is in these in-between spaces between conscious thought and the security of recognition where affect resides.

Noisy backgrounds: 9/11 and NYC Schools

To work data as affect, I mobilize three touchstones of non-representational research methodologies in this chapter: *events, backgrounds,* and *affective resonances* (Vannini, 2015). We might think of the taken-for-granted dramas of the classroom as the background radiation of larger scale events and geopolitical forces. Torres (2010) argues that the War on Terror in particular has generated "unwieldy affective intensities" (p.45) and that these intensified states have both demanded and produced a heightened theoretical attention to affect (Clough and Halley, 2007; Massumi, 2002; 2015). Yet while education has been directly linked to national security through documents such as "U.S. Education Reform and National Security" by the US Council on Foreign Relations (Klein, Rice and Levy, 2012), little attention, if any, has been paid to how post-9/11 affects such as hyper-vigilance, fear, paranoia, panic and trauma touch upon classroom life, particularly for students and teachers in NYC schools.

The after-affects of 9/11 are still hypervisible and *feelable* in the NYC cityscape. NYC has been operating at a "high" threat level since 9/11, one rung above the "elevated" threat level of the rest of New York State and the country (http://manhattan.about.com/od/citylife1/a/terrorthreatnyc.htm). Subway riders are daily

reminded to ‘say something if they see something,’ we throw our waste into thick bomb-proof trash receptacles and walk past New York Police Department officers waiting behind folding tables to search bags. Metal detectors greet students and teachers at many public school and government buildings. These daily inputs in our environment cohere to shape an affective sensorium attuned to urgency, danger, potential violence, and threat. Beyond NYC, heightened security measures slow down global travelers at airports, national monuments, and entertainment events. US government surveillance of online and public spaces are part of an assemblage of everyday bodily impingements that encourage a heightened vigilance and an urging to be ‘on alert’. A public service subway poster reads, “There are 16 million eyes in the city. We’re counting on all them” (see Figure 19). These practices generate a palpable state of suspension, anticipation, and readiness in citizen-bodies setting off affective pedagogies make bodies ask not *if*, but *when*? In Figure 20, I take up familiar images in the NYC landscape, the color-coded threat level displayed daily on local news media, public buildings and sites of transport, as well as NYC public service announcements urging NYC citizenry “If you see something, say something.” This glitch art works to both illustrate and disrupt the everydayness of these images as they become the background noise of life in the city.

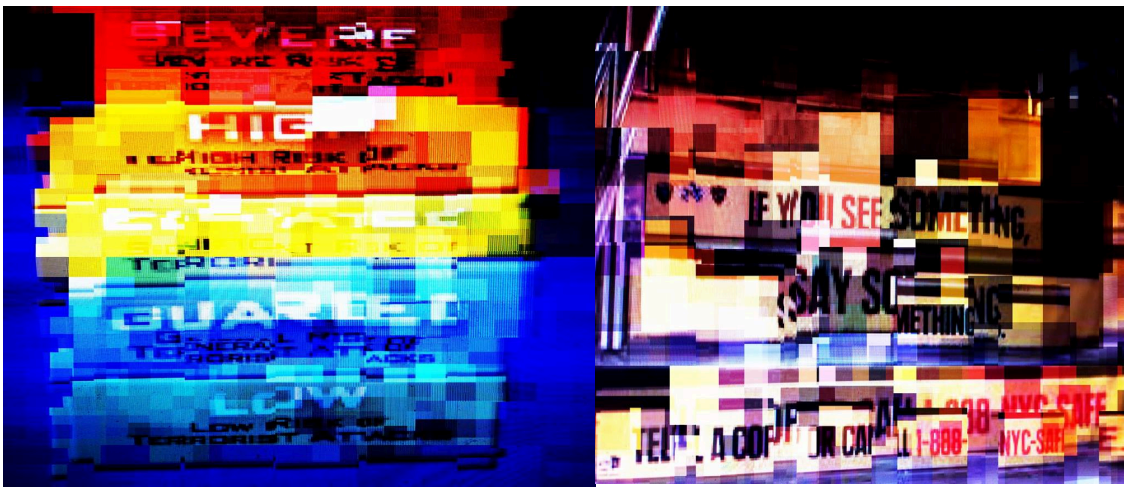


Figure 20 - Glitch-art of US Homeland Security terror threat chart & a NYC public service "Say something if you see something" signage on NYC subways steps. Images made with Decim8© application for I-phone®.

I argue that the censoring of Brittany's erotic reading is couched within an affective landscape abuzz with particular cultural logics that implicitly construct Muslim bodies as dangerous, volatile, and threatening. These backgrounds are part of the "'noise' or the funk, the live intensities and desires that make messages affectively immediate, seductive, and binding" (Berlant, 2009, n.p.). The female Muslim body, in particular, is a complex assemblage of contradictory affects in Western imaginaries. Positioned at once as a vulnerable site that must be shielded from destructive and coercive Islamic masculinity (Khoja-Moolji, 2015b), it simultaneously bears a threat of potential terrorism (see for example Cunningham, 2012; Gill, 2015; Third, 2014) and must be carefully 'managed'. I argue that the everydayness of Brittany's act of erotic reading was *amplified* and hurled out of the everyday by the affective "background noise" (Berlant, 2009) of post-9/11 structures of feeling. Just as Ahmed Mohamed's homemade clock got *read* as a bomb, Brittany's act of reading got *read* through a prism of negative affects such as incivility, surprise,

aggression, insurgence, disruption, and disrespect. If we want to understand and ultimately prevent injustices such as Mohamed endured, educational research needs to follow how an age of intensified affects around Muslim identities plays out in subtle, perhaps what we might call 'ordinary,' ways in schooling life.

Special bodies

Such affects do not exist only in the abstract. Brittany and Emily were living in NYC at time of the terrorist attacks. The event affected their schooling experiences in intensely material ways:

Alyssa: You were living in NY when 9/11 happened […] Do you remember it happening?

Emily: I do because my dad pulled us out of school.

Brittany: Yup and brought us home.

Emily: He brought us home.

[…]

Alyssa: Why did he bring you home?

Emily: Because everyone was bringing their kids home.

Brittany: And they didn't want us to feel like we didn't have to go home. You know because everybody panicked. Some people in my class had people. It was the 9/11 situation. I mean we had people in our family.

Emily: Yeah.

Brittany: We never knew him, but he was a firefighter. But he died in 9/11. And you know, [slows speaking] things like that and that nature.

Brittany signals an end to the topic by slowing her speech and offering the vague "things like that and that nature." She seems to be calling up a commonality I should recognize

("you know") to stories about losing a loved one on 9/11. Indeed, several of my students had lost or nearly-lost a friend or family member on 9/11. Many described watching the towers falling or seeing, smelling, and tasting the electrical smoke and dust in the weeks after the attack. Yet, as a Muslim student, Brittany's experience after the terrorist attacks was not at all 'ordinary.' After 9/11 Brittany's Muslim identity collided with other identities in the school in newly intense ways. The event disrupted her schooling experience as well as the 'flow' of our interview:

Alyssa: Do you feel being Muslim in New York City at all [after 9/11]—

Brittany: Makes you a terrorist?

Alyssa: No! [pause] Were people different to you at all after that?

Brittany: Yeah.

Alyssa: In school?

Brittany: Yeah.

Emily: I didn't pay it no mind though.

Brittany: I got into a lot of fights. Almost got suspended twice. Not just after that. 9/11. The next year. Talk about bullied. I was bullied a long time. But then I had one serious fight and they didn't want to bully me anymore. They realized I was crazy.

The word *terrorist* explodes into our conversation with affective force. It catches me off guard. It is a glitch in my interview protocol. I immediately try to quell its intensity with my strident *no*, but a surge of intensified affects pools around it. I suddenly *feel* my white secular subjectivity and a distance opens between Brittany and myself. For Puar (2011a) "categories—race, gender, sexuality—are considered events, actions, and encounters, between bodies, rather than simply entities and attributes of subjects" (p.58).

Puar (2011a) thus posits an *event-ness* to identity. As Brittany relates in the interview transcript above, Muslim identities gained an affective force or intensity after 9/11 in NYC. Brittany became a *special body* within the school—a body that became both a target and perpetrator of violence. For Deleuze and Guattari (1987) a "special body" is cast out or "deterritorialized in relation to the lineages of the State" (p.393). She tells me about other ways the event of her identity continues to elicit altercations:

Alyssa: Can you describe your faith? How you identify?

Brittany: Muslim.

Emily: Say it louder.

Brittany: [speaks louder] Muslim.

Alyssa: And is it an important part of your life?

Emily: *Very*.

Brittany: Yes, very. Causes a lot of conflict. With me it's my relationships. It causes a lot of conflict in my relationship. But it doesn't--it's like a 50/50 because in my religion there's things women have to do at a certain age. What my boyfriend doesn't understand is why. Like I told him, this is how I was trained, this is how I learned, this is what I know.

Alyssa: Like what, can you give an example?

Brittany: Like for instance, covering your hair. When a female in the Islam religion catches their cycle, their menstrual, they have to cover their hair because now they're considered a woman. So that's a part where me and him have altercations. So why would she have to cover her hair? Because I cover my hair. So things like that.

This is how I was trained, this is how I learned, this is what I know. Affect is entangled in the event-ness of our identity constructions through a repeated process of training or *pedagogy*. Each encounter recalibrates our relation to other bodies and their

relations to us. The event of 9/11 did not touch—or teach—all bodies in NYC in the same way. Brittany, though a victim herself to the attack, becomes a target of violence in her school through the new affective intensities that "stuck" (Ahmed, 2004) to Muslim bodies after the terrorist attack. These intensities are not statically held to the past, but also infect the research event in the present. The word 'terrorist' catches me off guard and makes me uncomfortable; it pushes our bodies apart, amplifying, for me at least, my secular whiteness.

FRESH FISH-LIVE LOBSTER

Figure 21 - Interjection of corporation into the research-event. Red Lobster® logo. Image created with Decim8© application.

"I told you she'd be wearing a dress," Brittany laughs to her sister when she sees me at a 42nd Street intersection. The encounter of our bodies—the literal intersection of the privileged white middle-classness of my teaching attire and their hunger-aching bodies re-creates our identities as events. A corporation has designed our dining experience. SEA FOOD DIFFERENTLY®. Lobsters scale the glass walls of an enormous tank. Our talks are interrupted by the server, glitches that are recorded on my phone. We request water and

more bread in between research questions. I mark the tableau of objects in my notebook—i-Phone®, IRB consent forms, water-glass. The evening is fun. We laugh and reminisce, joke and play around, show and take photos on our phones, share food and make plans to meet again. The server's perfunctory corporate charm also interrupts the interview rhythmically. The waitress asks us if we're enjoying our meal. Emily laughs, "*You're gonna hear that in her recording—food was good, food was good."* The name "Britney" in my handwriting is struck through on a crumpled napkin, while the correction B-R-I-T-T-A-N-Y is written emphatically onto another. I immediately don't like this choice of pseudonym. It has a *white-girlness* that doesn't match Brittany. It conjures Brittany Spears for me. Emily is also wrong for Emily. The pseudonyms seem at odd with the powerful women with gorgeous Muslim names sitting across from me. But my affective aversion to their choices may also speak to my own desires. Who do I desire these women to be in my research? Who do I desire to be? Certainly my identity as a white, US-born, middle-class woman within this study re-animates some dangerous Orientalist practices of surveilling, documenting, and studying Muslim bodies. There are affects pulsing around the sensationalization, display, and colonization of young Black female sexual subjectivities that I cannot write away. And yet the affective uneasiness of this research-position as it mixes with the warm intimacies with Britanny as her former teacher, may offer its own form of affective pedagogy, making felt and teaching about the affective fluxes of research. The evening is at times exciting, shameful, pleasurable, intense, sad, and discomforting. There are various attachments, power dynamics, histories, and affects animating our shifting subjectivities as 'educational researcher,' 'interviewee,' 'teacher,' 'student' and 'friend.'

What can a book do?

I ask Brittany about her books.

> **Alyssa**: When I remember you, I always think of you as a reader, you always had a book in your hand, even if it wasn't the book you were supposed to be reading, you always had a book. So I think of you as a reader. Do you agree with that?
>
> **Brittany**: 100%. [laughs] Always reading.

When I was a high school English teacher, Brittany's erotic books were uneasy bodies in my English class—bodies I didn't know how to reckon with. *Purple Panties* (Zane, 2008), a collection of lesbian erotica, bore queer intimacies as it sat beside our class text, Toni Morrison's (1970) *The Bluest Eye* (see Figure 22). At Brittany's disciplinary meeting, I was one of several teachers called in to corroborate the fact of her erotic reading habit. I've never been able to shake the staid expression of her parents at the long glossy conference table as I admitted that I, too, had seen her read the books in class.

Figure 22-Glitch-art of the covers of *The Bluest Eye* (Morrison, 1970) and *Purple Panties* (Zane, 2008). Image made with Decim8©**.**

What is a book? Or better, *what can a book do*? For Deleuze and Guattari (1987) a book is a "little machine" (p.4). The philosophers set out a mode for engaging with books that does not focus on their content, but their affects:

> We will never ask what a book means, as signified or signifier; we will not look for anything to understand in it. We will ask what it functions with, in connection with what other things it does or does not transmit intensities, in which other multiplicities its own are inserted and metamorphosed, and with bodies without organs it makes its own converge. A book exists only through the outside and on the outside. (p.4)

Brittany: I remember my first book.

Alyssa: What was it?

Brittany: It's called *A Gangster's Girl* by Chunichi [2007]. And it had a picture of a girl lying on her hands and a guy on a bike.

A book is an assemblage of memory, desire, affect and materiality—a worn cardstock cover, the sun-hot hood of a car, a mixture of metal, machine and bodies. A book is an event. As I shift my recording i-Phone® between our bodies, as we crack the exoskeletons of anthropods, lift metal forks to mouth, we too become compilations of material and immaterial forces. We become an event. The i-Phone carves invisible lines between our bodies. Our hungers tell different stories of our bodies. Brittany and Emily declare themselves ravenous after a day of fasting. Their hunger amplifies my own as we wait for the late July sunset. Our hungers both join and set us apart. Brittany is weary after a long day of work in a Laundromat. I am exhausted after a full-day of teaching. Yet together we labor to give a body to the past.

Brittany was "very passionate about reading her books," declares Emily. Brittany agrees, recounting how reading has always been an intensive activity for her, beginning with an initial hatred of both books and school:

> **Brittany**: Because one thing my parents always told me was read because at one point I hated reading. […] I really hated reading, I really hated—school—hate—I would flunk reading.
>
> **Emily**: She did.
>
> **Alyssa**: So what changed? The urban fiction?
> **Brittany**: Yeah.
>
> **Alyssa**: When did you find those books?
>
> **Brittany**: 7th grade. I remember my first book.

For Brittany books are "aggregates of intensities" (Deleuze & Guattari, 1987, p.15), shifting assemblages of passion—hatred, love, learning, resisting, pleasure, discipline, prohibition, and desire. The intense affectivity attached to books may be what motivated a physical tug-of-war between Brittany and a teacher. Brittany describes the moment her math teacher, Mr. Bernoulli, tried to physically stop her from reading erotica in class:

> **Brittany**: [Mr. Bernoulli] took it upon himself to get really angry and tried to take the book out of my hands, and I took it back. And he felt like I was trying to disrespect him in front of the class, not showing no respect at all. And like I explained to him, you disrespected me by pulling my property.

Here the book connects bodies charged with affect—student, book, and teacher became a nexus of forces or an *assemblage.* Phillip's (2006) explains:

> when two or more bodies come into contact or otherwise enter into a relationship they form a composition. [Spinoza's] *common notion* is the representation of this composition as an independent unity. The unity, for instance, of a poison and the body poisoned can be regarded as a state of becoming and an event which is reducible to neither the body nor the poison. The body and the poison, rather,

participate in the event (which is what they have in common). (p.109)

The erotic book connected to an outspoken Muslim woman became a threatening composition. The intensities already circulating around erotica conjoined and amplified intensities circulating around Muslim women to form a new assemblage. "The *wound* as an event which brings the knife and the flesh together can be reduced to neither knife nor flesh," writes Phillips (2006, p.109). Rather than an agency-less object acted on by human will, the book in this sense participates as actively as Brittany in the event. The event relies on the interaction of each body. The book "transmits intensities" (Deleuze & Guattari, 1987, p.4) between the two human bodies. It is an affective glue. Teacher-student-book, like knife and flesh, are connected in their *eventness*.

For Mr. Bernoulli, erotic books are contraband and out of place in schools. For Brittany books are connected to and are part of the assemblage 'school'. She transposes school and book when describing a meeting with the principal over her books:

> **Brittany:** [The principal] got mad, she's like, 'This is the second to third time I've had to deal with you over a book.' And I said, 'No, this is the second to third time you've had to deal with me over school. So y'all shouldn't tell kids in school to read books.

The book, as Deleuze and Guattari (1987) propose, transmits a range of affects—here a principal's irritation at having to "deal with" it again, a teacher's offence at its presence in the classroom, and a student's passionate indignation at its censorship. Brittany is animated and angry when she recounts the event. Her present anger in rises to counter the principal's past anger. Present and past meet through an affective intensity.

For Brittany the book has an intrinsic pedagogicality regardless if it is erotica. As Emily explains:

Emily: She was really upset about it. I think she took it out of proportion. She was so mad about it. She's very passionate about reading her books. I guess she thought I'm in school so it's ok I'm reading a book.

Interestingly, for Brittany, the book gains a pedagogical force through its very *refusals* of meaning. As she explains:

Brittany: I said [to Mr. Bernoulli], What do you come to school for? To learn. There's words in here that I don't know. I'm more than certain, whatever the word is, whatever the meaning may be, I don't know what it is. I don't know what it means, but it's there and I don't know it. Can I pronounce it? Yes. But that don't mean I know what it is. So why would you get angry? I finished your work. I aced your work and now you're mad with me over reading a book.

The unknown is material, Brittany is certain *it's there*. The book has a teaching capacity that lies *outside of* or *beside* language. This non-linguist force, or affect, around the book becomes a means of stopping the linear, gridded time of the official curriculum and animating an affective form of pedagogy. When I ask if the incident was a "big event," Brittany declares it a "class-stopper." I ask her to explain what she means by that:

Brittany: That means I stopped the whole class. It was a class-stopper. I stopped the whole class from doing everything. I was just like, it's not going down like that. I'm not gonna let it. Don't think it's going down like that. [Mr. Bernoulli] felt like, you're just being over the top. And as I explained to him, when you finish something, you start getting bored. [Would] you rather me disturb your class or would you rather me sit back and read my book in the back of your class? 'Cause it's not like I'm sitting in the front of your class. I always sat in the back. Why you so angry? […] I could have gotten up and disturbed your whole entire classroom and no one would have learned.

Brittany seems to relish the forcefulness of her act, proudly repeating several times that it was a *class-stopper*. She later describes her herself as moving quickly in class: "When I know something I buzz right through it. I did it so quickly, so while everyone was catching up, I decided to read my book." Her refusal to put her book away arrested the attention of

the entire room and diverted bodies away from the progress of the math lesson. As in chapter III, we see Deleuze's notion of *longitude* "the set of relations of speed and slowness, of motions and rest" (p.127) and its *latitude* the intensity of affect it generates. It seems to be both the speed and affective intensity of Brittany and her book that offended Mr. Bernoulli and the school administration.

Firstly, erotica *moves*. It moves student bodies through trips of intensity by stimulating bodies, and messily brings the body, its desires and fantasies, into the classroom. Erotic books, such as *Purple panties* (Zane, 2008), also spatially *moved* in and beyond the school geography, tracking mobile paths between institution and home, student and student, math and English class, body and body. The administration, Brittany reveals, tried to stop the mobility of the books:

> **Brittany:** Well they tried to get me to stop reading books, from bringing them to school, they tried to stop me from doing that.

Yet, erotic books continued to be 'smuggled' back into the school after the event; their movement was ultimately not easily stopped.

In addition, affect also travels. Kofoed and Ringrose (2012) distinguish "sticky" from "travelling" affects. Sticky affects "refer to force relations which (temporarily) glue certain affects to certain bodies; 'travelling' in contrast, refers to the relational lines between subjects and the promiscuity and flowing nature of affects"(p.9). Brittany seems to elicit both sticky and travelling affects. There are the sticky affects that cohere around the black-female-Muslim body, a body that is discursively positioned as needing to be contained, protected, surveilled, and in this incident, disciplined, as well as other intensities that speed off in unexpected directions. There is also a literally boundary transgression to the erotic books. Brittany ventriloquizes her teacher: "Put your book away it's not math."

When Mr. Bernoulli suggests reading is only for English class, Brittany retorts, "It is English class right now because I'm finished with math!" The book is offensive because it deterritorializes the math-space, but also deterritorializes the codes for affect in school. Instead of acquiescing to her teacher's commands, Brittany raises her voice and gets into a physical tug-of-war. The moment becomes a glitch in protocols for containing and controlling the mobilities of bodies and affect in school.

Queer repetitions

We have paid the check, our surplus food wrapped in a Styrofoam containers. I start packing up to leave when Brittany tells of another moment when her reading caused a classroom sensation. "Wait, wait, let me restart my recorder."

Brittany: I don't think it's because I'm gay, but I just like lesbian books period. But in Ms. Grousset's[9] class she just had an issue with it because she felt like it exploited women.

Alyssa: Did she know it was a lesbian book?

Brittany: Yeah, she knew. She heard me talking about it. She knew it was a lesbian book. You had to know based on the fact it had two females kissing.

Emily: On the cover.

Brittany: Instantly.

I've argued that an affective pedagogy works in part through speeds. Brittany's declaration of "instantly" seems to be a joyful excitement in the quick relay of affect the book is able to elicit. A provocation, the erotic artwork on the cover of the book cultivates a flow of feeling, during what Brittany perceives as the *slowness* of her history class. In the incidents with both Mr. Bernoulli and Ms. Grousset, she describes herself as moving more

[9]Pseyodonym taken from Deleuze and Guattari's (1987) "1227: Treatise on Nomadology: The War Machine."

quickly than the rest of the class, finishing her assigned work ahead of time, and being left to fill in a lagging space. Her books are a weapon against the tedium of waiting for others *to catch up*.

Affect, then, offers then a means of speeding things up. It fills in a waning of affect with an intensity. Brittany describes the rising pitch of her altercation with Ms. Grousset:

> **Brittany:** She took offense to [*Purple Panties*]. She got mad. She said, 'Oh, you got to leave your book.' And I said, 'No, I'm not closing my book. I finished with your work, too.' And she said, 'Close your book.' I didn't want to do her work period. […] So I'm literally sitting in her room like this [leans back with arms across chest and heels dug into ground]. And she's like 'Oh, the type of books you read, it's like, your mind's gonna be dirty.' I'm like [slow pause], 'You mad? Like why you so upset over a book?'

Ms. Grousset's forbidding of Brittany's reading could be read as an implicit gesture of pastoral care (she wants to protect Brittany's mind from getting "dirty"), while it simultaneously places Brittany's body (and desires) under surveillance and institutional control. Brittany becomes a body to be managed and corrected through "pedagogies of normalization" (Puar & Rai, 2002, p.136). There are, of course, longstanding Western histories seeking to protect the imagined vulnerable Muslim woman (Khoja Moolji, 2015a, 2015b; Puar, 2007; Scott, 2010; Spivak, 1988). Orientalist imaginaries have constructed the female Muslim body as enticingly exotic, dangerously seductive, at once threatening and vulnerable. Puar (2011b) explores how, in addition, Western imaginaries Muslims have been construed as "perversely queer" (p.133), positioned as threatening the safety and sanctity of the insular bourgeois and heteronormative family and its related visions of The American Way of Life (Puar & Rai, 2002; Puar, 2007). Brittany's defiant reading of lesbian erotica taps into larger affects and discourses around the resistant Muslim-queer body, a body that does not acquiesce to national protocols and norms for docility and

civility. The affects Brittany sets off are "too much" (Deleuze & Guattari, 1987, p.356) to be a docile student (and patriot) as I explore next.

Uncivil bodies

Animated affect, as I explored in chapter III with the buzz around Janneke's lesson, as well as 'the disruptive student' have long been constructed as enemies to productive learning and class(room) harmony. Animated affect, in particular, bears an intensely racialized history both in and out of schools (McGlotten, 2015). Muñoz (2000) argues that certain bodies get positioned as "off-white" through affective registers that clash with or are in excess of "normative whiteness" which is "minimalist to the point of emotional impoverishment" (p.70). We can see this in tropes of the 'spicy Latina' or the 'sassy black girl'. Muñoz submits that such racialized subjects "cannot be contained within the sparse affective landscape of Anglo North America" (p.70) or we might extend this, the controlled affective landscape of schools.

Wanzo (2015), similarly argues that "white affect" embodied in the fear of Black bodies, is given juridical and social preeminence. She writes, "[d]ismissing black fear as a reasonable affect constantly challenges the idea that full citizenship is possible, while affirming white and police fear has deadly consequences" (p.231). Relatedly, Khoja-Moolji (forthcoming) argues that Muslims are cast outside of "human affect" through tropes of animality, backwardsness, and irrational rage. Returning to Ahmed Mohamed, the president of the Texas Municipal Patrolmen Association couples the boy with animated affect and attention-seeking, telling the press: "And as you can see now, he's got what he asked for. He's gotten that alarmant. He's gotten that excitement or whatever he was trying to get. He got it" (Fox4News.com Staff, 2015). Rather than alarm or excitement coming

from the implicitly Islamaphobic body encountering a boy with a homemade clock, Mohamed himself is imagined as the source of alarm and is accused of intentionally engineering animated affect for his own pleasure. Ngai (2005) argues that the yoking of "the affective qualities of liveliness, effusiveness, spontaneity, and zeal" to raced bodies, undergirds "a disturbing racial epistemology" (p.95) that works to render race a bodily fact rather than social construction. Animated affect is thus a means of positioning certain subjects as anathema to the emotional restraint, bodily composure, and *very biology* of normative national subjects.

In contrast to animated affect, civility, as a form of affective constraint, is central to notions of 'docile' national subjects. Declaring speech or a speaker as uncivil is often a tactic to silence unwelcome declarations of injustice. Scott (2015) elaborates:

> the dissident claims of minority groups go unheard in the public sphere when they are tagged as departures from the protocols of style and decorum—dismissed as evidence of irrationality and so placed outside the realm of what is taken to be reasoned deliberation. They are, by definition, uncivil, and thus beneath contempt. Once a certain space or style of argument is identified as civil, the implication is that dissenters from it are uncivilized. "Civility" becomes a synonym for orthodoxy; "incivility" designates unorthodox ideas or behavior. (n.p.)

Figure 23-Glitch art, McKinney, Texas pool party incident

I am working on this chapter in the affective wake of the June 2015 McKinney, Texas incident where a Black female teenager at a pool party was slammed to ground and physically restrained on by a police officer. Images went viral of the officer pointing to a camera while sitting on top of the girl's prone body. I include a glitch-art image of the McKinney incident to jolt readers' memories and affects around the event (Figure 23). It is noteworthy in a discussion of affect that the McKinney officer's lawyer argued that after an intense day on duty, his client had "allowed his emotions to get the better of him" (Holey & Izadi, 2015, n.p.). Yet, it was precisely animated affect that got the young girl handcuffed. As I revise this chapter, outrage grows over an incident caught on video where a South Carolina black female student was violently thrown from her desk by a school resource officer. This incident was sparked over her refusing to give up her cell phone (Yan & Castillo, 2015). Who is allowed to get swept up by emotion and the intensity of events? Whose affect do we accept, legitimize, and tolerate? How much? In what contexts? Foster (2015) argues that the affective expressions of Black women are especially harshly

policed and disciplined and that we must create spaces for young Black women to question authority and express outrage at injustice, vociferously and passionately. As she maintains, "In a world that views Black life as disposable and Back joy as threatening, adolescence easily devolves into a time of melancholy. For girls who must navigate the matrix of racism and misogyny, the luxury of youthful folly evaporates quickly" (Foster, 2015, n.p.). Urban schools allow for very narrow expressions of affect for both men and women of color. Lewis and Tierney (2011) show how strong emotion can allow students of color to "expose and negotiate underlying ideologies about black women and speak back to their own subjectification in the face of them" (p.328). Likewise, Brittany enacted an important affective pedagogy through her refusal to be censored. As she declared, she "wasn't going to let it go down like that." Her refusal demanded a space for and legitimization of her body, desires, and intense *affect* in the school space. It allowed dissent to take form outside of normative protocols for 'civil' rational debate. As such, it was a glitch, a "malfunction in a machine or plan," "a brief or sudden interruption or surge" that retrained the encounter of bodies in the school. The erotic book at the center of the debate could be compared to a "little bomb" in the everyday of schooling life. As Grosz (2001) offers, we might rethink our relations to the "little machines" we call books:

> texts could, more in keeping with the thinking of Gilles Deleuze, be read and used more productively as little bombs that, when they do not explode in one's face (as bombs are inclined to do), scatter thoughts and images into different linkages or new alignments without necessarily destroying them. Ideally, they produce unexpected intensities, peculiar sites of indifference, new connections with other objects, and thus generate affective and conceptual transformations that problematize, challenge, and move beyond existing intellectual and pragmatic frameworks. (p.58)

In this chapter, I have worked to show how affect is pedagogical. It forms the background noise of a NYC public school classroom, and stokes the circulation of

anxieties, fears, and fascinations around particular bodies and identities. Affect, for example, taught that a Muslim schoolboy with a tangle of wires was a could-be-terrorist and that a Muslim woman with an erotic book was threatening to the sanctity of a NYC high school. Affect, then, can mark and limit the mobility of particular bodies (Ahmed, 2004), but it can also speed up connections that rework how the classroom is wired. Affect diminished the teleological progress of the 'official' curriculum, 'stopping a class' in the words of Brittany, as well disrupting normative lines working to 'contain' Muslim subjectivities. Rotas & Springgay (2015) assert that learning should be characterized by just such "wild movement" which bears a "capacity to produce unruly thoughts that do not disobey, but rather intensify possibilities that have yet to be thought" (p.561). A book and a body, as this event shows, can be momentary glitches that signal system malfunctions in too rigid codes of thought.

So, *what can a book do*? A book, like a homemade clock, is "a little machine" (Deleuze & Guattari, 1987, p.4). For Deleuze and Guattari (1987), books can speed up or slow down processes of change, "produc[ing] phenomena of relative slowness and viscosity, or, on the contrary, of acceleration and rupture" (p.4). It is a complex cartography within these later latitudes and longitudes that I see Brittany and her book moving.

I'm called to greet the faces at the conference table. A flash of purple cuts across a classroom. A restaurant table is littered with cracked shells. Hands work warm folds of laundry. The books and papers on my desk shudder under a square of metal and lithium. A

glitch. I pull back on a book that a student holds tight. I'm surprised to feel the book pull back.

A bomb.

I open my hands and let it go.

V: 'THE RAPE JOKE'-CENSORSHIP, AFFECTIVE ACTIVISMS, AND FEELING SUBJECTS

"The Rape Joke"

In February 2014, Tanvi Kumar, a US student at Fond du Lac High School[10] in Wisconsin, published an article called 'The Rape Joke: Surviving Rape in a Culture that Won't Let you' (Kumar, 2014a) in a school-run student magazine. The piece recounted in detail the sexual assaults of three female Fond du Lac students, assembled survey data from the student body, and decried an escalating rape culture at the school. Immediately after its publication, the administration reinstated an out-of-use policy of prior review for all future articles. Among other complaints, the administration argued that the article did not represent the school in a 'positive' light (Barrett, 2015). In response, the school's English department published a 22-page open letter condemning the prior review policy and 60 students conducted a sit-in at the school's main office with 'FREE OUR VOICE' shirts and bracelets. Two days later, the principal of the school resigned (Barrett, 2015).

[10] According to recent demographic data available online, the study body at Fond du Lac is 83.9% Caucasian, 7.5% Hispanic, 3% Asian, 3% Black, 1.8% Two Races, 0.7% American Indian. The median income for families is $44,128/year. 35.1% of students are eligible for free or reduced-price lunch. (http://public-schools.startclass.com/l/99374/Fond-Du-Lac-High-School).

Figure 24- "The Rape Joke" cover page (Kumar, 2014a) *Cardinal Columns* (February, 2014). Reprinted with permission.

The event gained national attention in major US media outlets such as *The Huffington Post*, *National Public Radio*, and *Jezebel* and was denounced as an infringement on student freedom of speech as well as an act of censorship. In protest to the prior review policy, Kumar published an open letter on Twitter addressed to the school superintendent (Roznik, 2014a). A student-initiated online petition also addressed to the superintendent garnered over 5,000 signatures (Padovana, 2014). Links to the article, open letters, and petition were made public on various online news sources, blogs, and social networking sites, reaching an extensive audience and gaining Kumar interviews with local media and National Public Radio, among others. Kumar was awarded the 2014 Voices of Courage Award from the Wisconsin Coalition Against Sexual Assault as well as the Kettle Moraine Press Association Tom Gebhardt Journalism Award.

Kumar described the scale of the event, telling *The Green Bay Press Gazette*, "The school board has to realize how many people care about this issue [….] The whole school has been truly brought together behind this cause. They just can't ignore it" (quoted in Chitnis, 2014, n.p.). Student Press Law Center Executive Director Frank Lomonte argues there is a gendering of censorship in school journalism, declaring "I think there's no doubt that young women are bearing the disproportionate brunt of censorship because they are the ones that want to write about sensitive social issues" (quoted in Schiffbauer, 2015, n.p.). This piece explores the ways Kumar's article politically activated bodies around rape culture both within and outside of the school. In particular, her piece set off varying intensities and conflicted feelings over the regulation of the body, freedom of speech, and gender politics in addition to rape culture. I argue that these intensities were a form of activism, what I call *affectivisms*, that worked against the attempts at containment and management of feeling attempted by the school.

Affective activisms

"I was never prepared for something like that as a student […] I think that just goes to show how powerful these topics can be," Kumar stated in an interview with the *Journal Sentinel* (quoted in Phillips, 2014, n.p.). The 'power' Kumar cites above was largely an affective political force or what I deem affective activisms or *affectivisms*[11]. I intentionally pluralise *affectivisms* to signal the multiple affects, political sentiments, and spaces the event activated and traversed. These activisms exceeded the rational intentions of a single political actor and offered feeling in excess of, or in addition to, speech as a political tool. Here collective feeling spurred more traditional forms of political activity, for example,

[11] Brian Holmes (2008) has published a powerful 'Affectivist Manifesto' focusing on art activism as a visceral interruption to neoliberalism. Though our conceptions share many exciting resonances, my use of *affectivisms* focuses on both intentional and unintentional political effects stimulated by affect that, in at least in this instance, do not include art activism.

inspiring student bodies to come together to protest outside the school office (Barrett, 2015) and fill an assembly hall for a school board meeting (Chitnis, 2014). They also set off perhaps less discernable acts within traditional schemas of politics. 'Disturbing' affects such as outrage, indignation, and disgust interrupted the normative framings that direct and manage bodies in school. In addition, these 'disturbing' affects became affective ripostes to the 'positive' climate the administration proclaimed the school to have. Here, like in Chapter IV, affect itself around the perceived rape culture of the school was an affective 'weapon' (Deleuze & Guattari, 1987, p.356) against the containment, management, diminishment, and co-option of affect into a feel-good politics.

Like affect itself, which Teresa Brennan (2005) describes as moving 'beyond the boundary of the skin,' the affective intensities of the article travelled outside of the bounds of the school space. A large portion of the activisms around the article happened outside of the school space bearing affect's capacity to travel (Kofoed & Ringrose, 2012).

Cvetkovich and Pelligrini (2003) argue for affect as a political force and contest models of emotion and affect as private and disconnected from public and political life. Similarly, the Chicago-based 'Feel Tank' operates as a political alternative to the dispassionate rationality implicit in notions of 'think tanks.' Here collective feeling, even those considered politically ineffective such as depletion, indecisiveness, indifference, and depression, are mobilized as viable political rejoinders to neoliberal stakes in resilience, choice, rationalization, and productivity (Berlant, 2011; Cvetkovich, 2012).

The "hyperempirical"

All data for this chapter are culled from online sources. By relying only on online forms of data, the project has forced me out of familiar ethnographic habits of interviewing

and a concomitant reliance on the speaking subject. Jessica Ringrose and Emma Renold (2014) explore an affective fervor in a focus group during a discussion of an activist's sign at a SlutWalk that read simply, "Fuck Rape!" They describe how excitement over the recollection of the sign spread through the participants' and researchers' bodies and a temporal skip to their later embodied dwellings in "the wonder of data" (MacLure, 2013a; 2013b). Ringrose & Renold (2014) theorize:

> 'Fuck rape' was a palpable 'hot spot' in this research encounter, as the girls released these words, shouting them out loud into the classroom air, into the very same sonic space where they had been warned that they could not use the term 'rape' or 'slut' in their peer lessons on 'domestic violence.' There was a tangible sensation of pleasure and rupture in this doing. It was a moment that glowed in a particular joyous way, as the force of their articulation ruptured the boundaries of sexual regulation and school-based censorship. (p.776)

This chapter, more than others, has also urged me into the affective pulses of data (MacLure, 2013a; 2013b), especially the *digital affects* the article produced. These non- or more-than-human forces moved between and connected various social fields (Sampson, 2012) both within and outside the school space. Kumar's piece and the activisms it produced were taken up within the felted textures (Niccolini & Pindyck, 2015; Springgay, 2004) of virtual and actual, online and offline spaces. Zizi Papacharassi (2015) argues that the "connection between online and offline events is better understood as *hyper-empirical* rather than casual. Events occur and evolve on paths that are parallel and interconnected" (p.62, emphasis added). There is similarly a hyper-empiricism at work in this event as the intensities the article sparked worked both on and in the localized school space as well as moved online outside of its physical parameters.

Though a magazine article is a highly textual social artifact, Kumar's recountings of histories of sexual violence elicited an affective event beyond the textual. Papacharissi (2015) submits: "consider how affective infrastructures of storytelling turn an event *into* a story and how these stories may sustain a variety of distinct, yet imbricated, events" (p.56). The article's circulation within online space moved it beyond the striation of the school geography and the administrative regulations that sought to contain, organize, and direct bodies, particularly young female bodies, within it. The event also tapped into accelerated flows of larger blocs of affect (Shaviro, 2010) circulating globally around rape culture.

One way to visualize how Kumar's piece moved within larger global circulations is through Google Trends (Figure 25). Google Trends maps search term frequency over time essentially providing a mapping of attunement and interest. These trends signal pulses of intensities, nodes of curiosity and attention, and informational pooling around events through a concentration of online searches. Affect is an intensity coupled with movement.

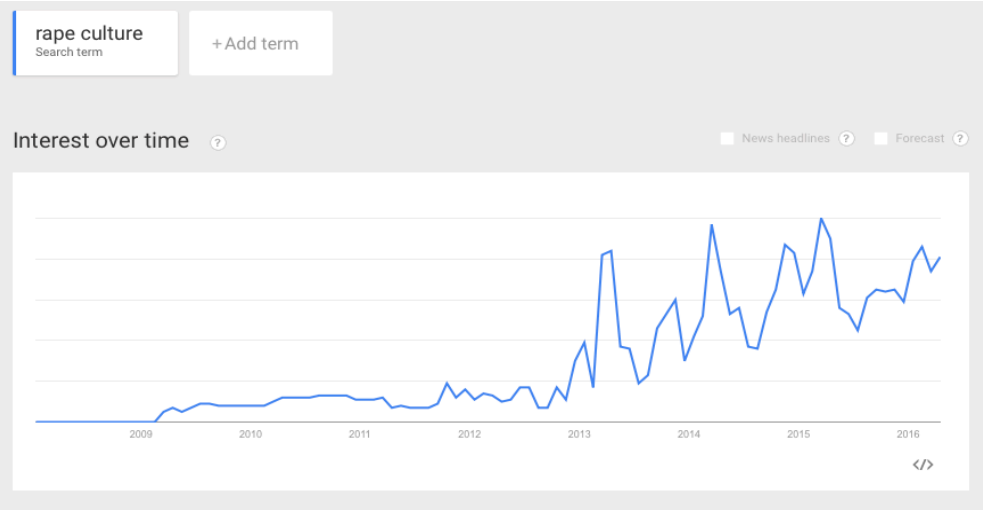


Figure 25-Screenshot of Google Trends for the term 'rape culture'. Google and the Google logo are registered trademarks of Google Inc., used with permission.

For example, a Google Trends search reveals a jump in the frequency of searches for 'rape' in December 2012 when international outrage at the rape and murder of Jyoti Singh Pandey reached a peak. Likewise, there is a spike in searches for 'rape culture' from February to March 2014, directly following when Kumar's article was published (Figure 25). Whether this spike was caused by Kumar's article or not, her piece moves within a rising upsurge of 'rape culture' searches between 2013-2015. Google Trends shows a progression of interest over time, but it has no way of distinguishing whether the searcher was searching the term to engage in activism, support, voyeurism, curiosity, or disdain. The trending map merely reveals undifferentiated waves of interest around a term or terms.

Soft and hard impact

In Kumar's case, it seemed to be precisely the article's capacity to travel outside the containment of the school and tap into these global flows of intensity that worried the school administration. The principal was quoted by local media as saying, "We want a process in place so the building principal has oversight and guidance about the messages we are sending out into the community" (quoted in Roznik, 2014a, n.p.). In a similar vein, the superintendent declared, "My job is to oversee the global impact of everything that occurs within our school and I have to ensure I am representing everyone and there was some questionable content" (quoted in Roznik, 2014a, n.p.). Both statements reveal a desire to contain and control the messages being transmitted by and through the school. Kumar's article extended outside the school *touching* and *moving* bodies in the community. Chitnis (2014) reports:

> Monday, March 21, [2014] the school's auditorium was inundated by faculty (particularly English teachers), parents, students, free speech advocates, and even

> several survivors of rape and sexual assault, as the congregation made a concerted effort to block the new school rule. (n.p.)

In addition to local communities, the article's online uptake circulated it within 'global' networks outside of the containment of the school. These swift movements provided an online extension of the article's discussions of gender and rape culture as well as got outside of the regulatory and repressive 'hard' structures of the school. These online repositories offered sites of *soft impact*, welcoming digital spaces where moderated commentators supported Kumar over the school administration and that opened a space to proliferate, rather than foreclose, discussions of sexual violence. Papacharissi (2015) terms these "homophilious spheres" where "the intensity behind the act of connection or expression, sustained by the mediality of the technology, has already urged a public into being" (p.24). These sites of soft impact became pools of affective resonance or 'affect mini-worlds' (Papacharissi, 2015, p.117). The comments below illustrate some of this soft reception:

> March 19, 2014 at 12:42 pm
> Congrats on a great story on a very disturbing issue. Almost as disturbing as the school administration's censorship. (commented on Turley, 2014)

> 1, March 19, 2014 at 4:56 pm
> Don't forget the rape indistry in the military doods and doodettes. (commented on Turley, 2014)

> March 19, 2014 at 5:04 pm
> Thank you for printing this. I've been following this story because this is my high school (Fond du Lac High School is the successor to Goodrich High).
>
> In 1977, when I was in college in Madison, we worked to have Judge Archie Simonson recalled (the first recall of an elected official in WI history) because he referred to the way in which a rape student was dressed in leniently sentencing her rapist. (commented on Turley, 2014)

Commentators on *Jezebel*, a generally 'homophillious public sphere' (Papacharissi, 2015) of feminist sentiment, pointed out the irony of the ban:

> 3/13/14 9:57pm
> These people do realize that teenagers are more likely to read things you ban, right? (commented on Rose, 2014)

> 3/13/14 9:37pm
> Brush away the smoke and let the fire burn, district officials. This article is about crimes committed by your students and against your students. Shutting down the paper won't make these crimes go away, but it will make your cowardly inaction and explicit disregard for the bodily autonomy of your female students easier for you to forget. Stories like this make me grateful for the Internet: hopefully these student activists get take their writing to the web and get an even bigger audience. (commented on Rose, 2014)

Yet this swift circulation of political alignment was also interrupted by attacks on notions of rape culture. For example below a commenter dismisses rape culture entirely:

> March 22, 2014 at 1:41 am
> There is no rape culture in the US or anywhere really and it is really frightening to hear people say essentially 'Why cant we imprison someone for twenty years based solely on one person's testimony' ummm because that's orwhellian dangerous crazy person! (Turley, 2014)

While soft sites were supportive of Kumar and critical of the school, these spaces were not governed by a feel-good logic. Many commenters shared their own, at times horrific, experiences of sexual violence. In direct opposition to the school's attempts to control the circulation of the piece and its a/effects, these sites of soft impact encouraged an energetic exchange of affect, a space where intense feeling (both good and bad) and possibilities for 'connective action' (Bennett & Segerberg, 2012) were amplified. The article quickly generated impassioned webs of feeling as major media outlets, informal bloggers, and sympathetic commentators shared and emoted around it. These soft sites sped up the *liquidity* of the piece as well as the liquidity of affect, offering spaces for exchanges of

feeling and political sentiment. These soft sites worked alongside sites of *hard impact* where Kumar butted up against repressive power structures where school regulations, power hierarchies, and legal precedent worked to diminish both the intensity and movement of affect.

Histories of disruption

The hard impact Kumar met was not only regulated by localized school policy, but also bolstered by the legal history in the US I outline in chapter 1. For example, we can see echoes of the perceived danger of 'politicized' students in *Blackwell v. Issaquena County*, where the court sided with the school's suspensions of students wearing the political buttons since it was argued they elicited "commotion, boisterous conduct, a collision with the rights of others, an undermining of authority, and a lack of order, discipline, and decorum" (quoted in Mollen, 2008, p.1519-1520). Similar to how in this case student speech is positioned as a 'disruption' to official school activities, Kumar's piece is positioned as bearing the potential to both politically and emotionally 'trigger' students. This notion of 'disruption' bespeaks how affective intensities are often deemed disruptive to school climates and 'rational' conceptions of learning.

In addition to *Blackwell*, there are also echoes of 1969's *Tinker v. Des Moines Independent Community School District* where four students wearing black armbands to protest the Vietnam War were suspended. A remnant of the *Blackwell* ruling, the infamous 'disruption standard' states that "school officials may censor student speech only when they may reasonably forecast that the speech will cause 'substantial disruption of or material interference with school activities" (quoted in Mollen, 2008, p.1519). In carefully curated language directly echoing the *Tinker* decision, the Fond du Lac superintendent is

quoted saying, “The most recent edition raised some questions in my mind after reading it as to interference with the educational process, educational environment, and the rights of other student” (quoted in Roznik, 2014a, n.p.). Here he alludes to Kumar’s (and others’) article(s) as ‘interfering’ with or disrupting the educational process.

Finally, in relation to student journalism, 1983’s *Hazelwood School District v. Kuhlmeier* is also intensely echoed in the Fond du Lac event. The Fond du Lac’s school board’s policy on prior review, though years out of use, was tellingly officially enacted in 1988 the year of the Hazelwood decision (Roznik, 2014a). The ruling of *Hazelwood* is important to Fond du Lac’s case in that the courts decreed that when articles are completed within a for-credit journalism course, the journalism was not a “forum for public expression” but rather a “regular classroom activity.” As I outline in chapter 1, this tenuous division put between “regular” classroom activity and an official “forum” for public expression set forth considerable confusion in later cases, including the event with Kumar’s article. For example, official “school-sponsored speech” can be barred if deemed “ungrammatical, poorly written, inadequately researched, biased or prejudiced, vulgar or profane, or unsuitable for immature audiences” (quoted in Imber & van Geel, 2010, p.135). This is almost verbatim the terms Kumar’s school used in the prior review policy which states:

> All school-sponsored publications shall be subject to review by the principal prior to print and publication. The principal may refuse to publish any materials that substantially interfere with the educational process, educational environment, or rights of other students, or materials that may be reasonably perceived to associate the school with any position other than neutrality on matters of political controversy. In addition, the principal may refuse to publish any materials that are *poorly written, inadequately researched, false, defamatory or libelous, vulgar or profane, unsuitable for immature audiences, or biased or prejudiced*. The

> principal's decision is subject to final review by the Superintendent. (quoted in Roznick, 2014b, n.p., italics added)

And yet Kumar makes a case that although the *Cardinal Columns* is "school-sponsored" (citing Hazelwood's language), it is an open forum intended for audiences beyond the school. Kumar underscored the intended *publicness* of the newspaper to media: "I know we are sponsored by the school, but we identify ourselves as a public forum which means we are open to the general use and to the public" (Kumar quoted in Klein, 2014, n.p.).

In addition to arguing for the openness of the piece to the public, Kumar could be seen as cultivating an affective activism or *affectivism* that circulates precisely the affects the administration sought to bar. Kumar takes the affective disdain undergirding an administrative statement and redirects the repulsion at the school culture:

> While I do not classify my article 'vulgar' or 'profane,' it is biased. It is prejudiced. I wrote this article because I was repulsed by the behavior exhibited by people in this building. I continue to be repulsed by the culture exhibited by my peers and administration. I am prejudiced against an administration that wishes to silence me for speaking out about an issue that touches the lives of people in our schools and our society. (Kumar, 2014b)

Kumar, in her own words, is "repulsed" by the very charges of her piece's vulgarity:

> This story is not false, defamatory, libelous, vulgar, or profane. Unless you view survivors of horrendous atrocities speaking out against a culture that oppresses them as 'profane,' or 'vulgar' rather than revolutionary or novel. (quoted in Roznik, 2014a, n.p.)

In her study of how digital activism worked with the Arab Spring and Occupy movements, Papacahrissi (2015) finds that negative affect often galvanizes "affective publics." Each movement she studied was characterized by "[a] generalized expression of indignation, discontent, or disagreement with ongoing, reinforced, and reproduced regimes. These expressions are typically affectively rendered and can be interpreted as affective claims to

agency" (p.119). Kumar similarly was motivated by "indignation, discontent, [and] disagreement with ongoing, reinforced, and reproduced regimes." In particular, she disagreed with the school's claims of a 'positive' school climate when she and other students perceived a blatant rape culture.

Positive school climate?

While Kumar provides a nuanced portrait of the women in her article, she avoids a familiar progress-narrative or move towards good feeling and resolution for her interviewees. In her work on Holocaust survivor narratives, Sarah Carney (2004) has theorised how narratives of heroic overcomings of traumatic events work to privilege stories of personal autonomy and healing while concomitantly pathologising non-linear narratives that are not 'transcendent' in feel-good ways. In like fashion, one interviewee in Kumar's piece reveals an ambivalence about support organizations such as one offered at school: "For a long time, I've felt organizations [such] as ASTOP [Assist Survivors-Treatment-Outreach-Prevention] focus too much on 'healing' and other mushy sounding things instead of facing the cold, often cruel facts […] I see organizations such as that as more of a glorification of self-pity; I do not enjoy the idea of it" (quoted in Kumar, 2014a, p.14).

Rather than ending her article with an optimistic celebration of her interviewees' endurance and resilience, Kumar uses these case studies as a springboard to question the school's culture around rape and slut-shaming. The article is also punctuated with sobering statistics (see Figure 26) and survey results that reveal an overwhelmingly hostile school climate at Fond du Lac. For example, Kumar's survey data report that more than three-fourths of students polled had heard a rape joke in the past month. An equal number had

heard ‘rape’ being used to describe “the effects of a difficult test” (Kumar, 2014a, p.16), hence the title of the article “The Rape Joke.” Eighty percent reported that slut-

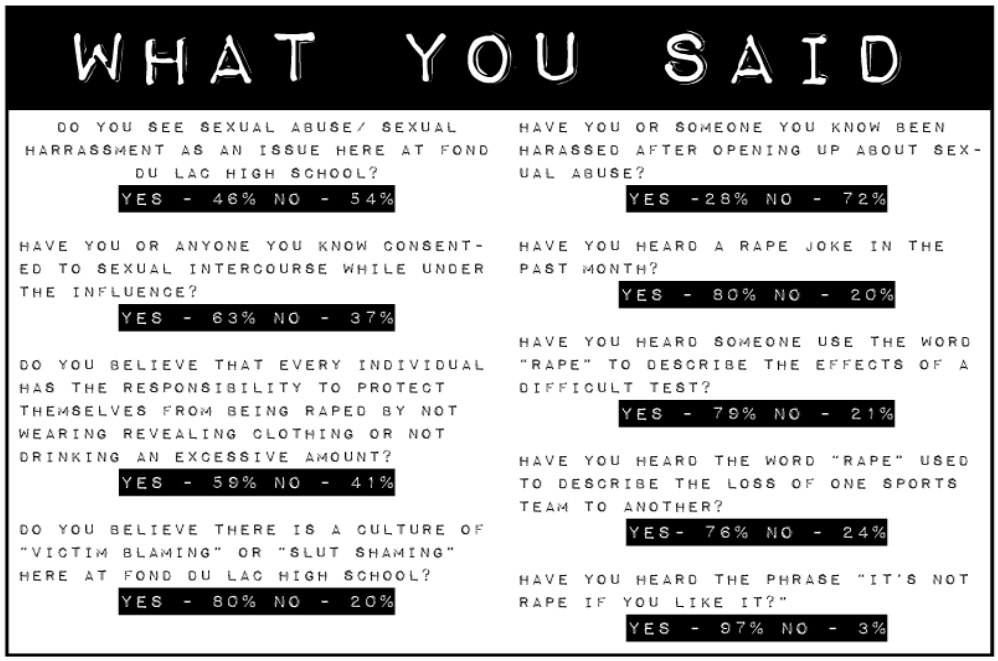


Figure 26: What You Said. *Cardinal Columns*, February 2014, p.16, https://sites.google.com/a/fonddulac.k12.wi.us/cardinal-columns/.

shaming and victim-blaming were part of the culture of the high school. Kumar (2014a) uses these data to support her feeling that the school promotes rape culture:

> In a survey conducted on randomly selected Fond du Lac High School students, 80.3% believe that every individual has the responsibility to protect themselves from being raped by not wearing revealing clothing or drinking an excessive amount of alcohol. By that definition there is largely a rape culture here at Fond du Lac High School. And Fond du Lac is not alone. High school and colleges nationwide have taken action to address issues of the perception of sexual assault. (p.13)

Kumar points out the school’s climate might not be positive, at least for all. A blogger chides the administration for their objection to the ‘negativity’ of the piece:

> Seriously, hold a pep-rally if what you want to make people feel all good about themselves. Newspapers, and classes designed to inspire the next generation of journalists, should not simply exist to pump up the football team, showcase the robotics team, and profile a teacher every month. They should be outlets for issues

> that face students at the school they attend and a public forum for enacting change. (How far is too far?, 2014, n.p.)

Elizabeth Stephens (2015) has outlined the importance of bad feeling within feminist genealogies of thought and politics. Ahmed (2010), for example, describes how feminists 'killjoys' are often charged with '"spoil[ing]" the happiness of others" (p.65) by pointing out gender inequities or refusing to find joy in normative structures (see also Ringrose and Renold, 2016). The feminist killjoy is, thus, an "affect alien" who "ruin[s] the atmosphere' and 'expose[s] the bad feelings that get hidden, displaced, or negated under public signs of joy" (Ahmed, 2010, p.65). Kumar certainly fulfills such an affective role in the school. The administration desires to maintain a happy space free from negative attention. The superintendent fears that Kumar's article might be harmful to particular student bodies (such as an "immature audience"), bodies Ahmed (2010) would argue, that are oriented to particular horizons of happiness. In her open letter to the school superintendent, Kumar (2014b) satirizes the decreed negativity of her piece:

> As far as our paper needing to be more positive and bring people together, I wholeheartedly agree. The negative reaction to this issue was unprecedented. After we went to print, I was inundated with emails from staff and students thanking me for writing such an article. How dare they? How dare they applaud me for using something so trivial as the press to start conversation about important issues? Some teachers even read the article to their classes to facilitate discussion and debate on the subject. Don't they know the purpose of education is limited to the memorization of text books? One teacher was even stupid enough to share her story of surviving sexual assault with me. How can we sleep at night knowing people are openly discussing things that should clearly be taboo? I am still puzzled as in to how this issue managed to be our best sold issue yet. It couldn't possibly have had any material people related to or empathized with. (Kumar, 2014b)

Lesko and Talburt (2012) argue that adults are often directed by a feel-good "pan-optimism" in their interactions with youth and that such "impossible fictions are also maintained by nostalgic ideas of classrooms, reading and books" (p.282). One online

commentator, a Fond du Lac alumna, points how these fantasies inform the administration's offence to Kumar's (2014a) piece:

> Yet in such an appeal for 'positive' stories, FHS administrators seem committed to the sentimental fantasy that high school is a rosy time for varsity games, school pride, and the genial romances of our innocent youth. We know better than this. And we have people like the commendable Ms. Kumar to thank for it. (Berka, 2014, n.p.)

Gabi Padovano (2014), the student-author of the change.org petition, points out that rather than being received negatively, the piece was positively engaged by the school community:

> The article, a relevant, compelling and exceptionally well-written piece, became a topic of conversation among students, teachers, and classes. So much so, that the only feedback received by the Cardinal Columns staff was purely positive. In reality, 'The Rape Joke' had an incredibly positive effect, allowing an open forum for discussion about sexual abuse, a subject found to be especially taboo in an educational setting such as high school. (n.p.)

The removal or barring of what is deemed disturbing content or materials by school administration are often proclaimed to be in service of creating 'warm' and 'welcoming' classroom atmospheres, 'positive' school climates, and/or 'safe' space (such as in chapter 3). Such spaces can, however, work to reproduce normativities (Dumant, 2012) and offer emotional relief more for adults than youth (Stengel, 2010). As I described in chapter II, stated goals of establishing a positive school climate are often belied by a desire for *unease*, for students to never feel too loose, relaxed or *at home* in the classroom. Ahmed (2010), as I write in chapter II, describes this as a "perverse performative" a "speech act [that] brings into existence what it cannot admit that it wants, or even the very thing that is says it does not want" (p.201). In an example of a perverse performative, the administration specifically objected to an image on the inside cover of the *Cardinal Columns* where a shirtless female student lies on top of a heap of boxes (Figure 27). The

superintendent argued that some might find it disturbing to see a student "laying lifeless" (quoted in Roznik, 2014a, n.p.). Kumar, pointing out a gendered double standard, argued that the *Cardinal Columns* had previously pictured shirtless male students on the cover in previous issues with no objections (Phillips, 2014). The editor's page provides a rationale for the image: "At first, we conducted a photoshoot with [the student] laying lifeless in the middle of boxes. We were going to photoshop the words 'fragile' on the boxes. However, we did not agree with the notion that survivors of sexual assault are fragile" (Schneider and Kumar, 2014, p.1). I find it an interesting tension that the magazine editors intentionally sought to avoid depicting the student as lacking agency, yet the administration cite the students' immobility as what is potentially disturbing. Rather than lifeless, the female figure's alert gaze and tensed shoulder muscles suggest immanent action rather than passivity. Her wide-awake gaze is highly aware, almost confrontational. The staging of the image thus anticipates and then works to refuse the body's status as a 'lifeless' or passive object. Chen (2012), as I outline in chapter III, has examined how agency is often hierarchized across ranges of 'liveness,' 'animacy' and an "ability to act upon others" (p.41). A 'lifeless' body is a then a body that is devoid of agency. It seems ironic to deem a student's 'lifelessness,' or lack of agency, inappropriate and then to use that perceived lifelessness as grounds for taking away other students' editorial agency. Further, the blank sheet of paper draped across the student's body invites but does not finalize a range of potential signifiers urging a non-verbal and affective reading.

Figure 27-The image deemed objectionable by superintendent with accompanying explanation. *Cardinal Columns* (February, 2014). Reprinted with permission.

In deeming the image offensive, the administration implicitly marks the female body itself as obscene, objectifying and sexualizing the student pictured. Kumar sees just this objectification of women as part of what contributes to rape culture: 'We are so saturated in a society that tolerates and even condones objectification of women and sexualizes them to be less than human beings. I think a lot of that […] contributes to rape jokes and rape culture, and it's not something that I could see going under the radar anymore' (quoted in KEMPA, 2014, n.p.). The image *does* a great deal, to use Rebecca Coleman's (2006) words: it reveals and hides, it presents passivity in the same breath it refutes it, it dares the reader to apply and then revise a signifier. It is these wide-ranging and contradictory affective capacities that perhaps render it so threatening to administration. The affective work of the image produces *feeling subjects* that are not easily managed.

Feeling subjects: Implicit and affective censorship

I want to end this chapter by thinking through this notion of feeling subject through what Judith Butler (1997) in *Excitable Speech* calls "implicit censorship." Rather than a

causal chain where prohibition follows incendiary speech, Butler argues that implicit censorship works preemptively to "rule out in unspoken ways what will remain unspeakable. In such cases, no explicit regulation is needed in which to articulate this constraint" (p.130). I want to extend Butler's line of thought there to think about *feelable feelings* in schools. A *feeling subject* in school is a subject that is perhaps moved and moves through an affective intelligence rather than the contained, disembodied, and individualised rationality typically valorized in education. This 'thinking-feeling' (Massumi, 2015a) is not contained within individual bodies but is transmitted between bodies (Brennan, 2004) and is thus not acknowledged as part of a viable school 'subject' that can be marked, hierarchized, and managed. Blackman (2012) explains: "This is not just about how a body looks either to oneself or others, but rather how about how a body *feels*, where that feeling does not simply emanate from within (in relation to a psychological measure such as self-esteem, for example), but is rather an intensity generated between bodies" (p.13). In addition to censoring what was deemed "troubling speech" (Boler, 2010), the Fond du Lac administration then also sought a form of *affective censorship*. The 'explicit' censorship of the school newspaper was underwritten by an implicit attempt to control and manage affects where school-positive flows of feeling were promoted and negativity was deemed an 'interference' to learning. The school administration thus promoted a pedagogy staked on channeling affect in particular ways. In addition to contesting what is sayable in the school, this event might prompt us to ask: *How are bodies allowed to feel in schools? How much intensity between bodies is permitted? From whom? From what? Who and what is allowed to affect and be affected in learning spaces?*

Butler (2004) declares that, "[t]he public sphere is constituted in part by what cannot be said and what cannot be shown. The limits of the sayable, the limits of what can appear, circumscribe the domain in which political speech operates and certain kinds of subjects appear as viable actors" (p.xvii). In this piece, I have explored how the public sphere is also constituted by what cannot be felt, what feelings cannot be tolerated and contained, and what objects or bodies elicit too intense feeling or too wide breaths of movement. In this event, (school) subjects and bodies that produced too much intensity were actively silenced. A frustrated Jezebel commentator wrote:

> Amazing how they can try to silence an article about rape culture and NOT see the irony. (commented in Rose, 2014)

Indeed, it's almost like a bad joke.

VI—AFTER-AFFECTS AND THE MEXICAN-AMERICAN BAN

Perhaps it is an unseasonably cool day in Arizona. Or better yet, seasonably hot. A body enters a classroom and the flow of the lesson stops. The hum of the air conditioner suddenly announces itself. Curiosity quietly gathers. The newcomer congresses with the teacher. A hand gestures and two pairs of eyes move to a metal filing cabinet. Twenty-eight others follow suit. The newcomer moves with the pointing, opens the doors with a hollow clang, stoops before the lowest shelf. Knees splay awkwardly in suit pants. Books, three or four at a time, are summarily loaded into a cardboard box. Perhaps the box is plain brown, newly-minted, devoid of print. Perhaps it even smells intensely new. Or perhaps the box is the former home of bottles of bleach, reams of paper, bags of cat litter. Perspiration, intensity, hurry. The newcomer's body may strain a bit under the heavy load. Perhaps the

books are awkwardly placed in haste and they shift, unruly bodies, in the box. Perhaps the newcomer is seized by a tinge of self-consciousness, the target of over a dozen adolescent eyes. One of those onlookers may even laugh. All kinds of affects are possible—curiosity, shock, horror, outrage, indifference. Perhaps there's a tinge of excitement at the break in the everyday, the welcome rush of drama in the classroom. Some eyes may look to the teacher in disbelief. Some may flash with anger. Some may be bored or oblivious, gazing out of the window. Perhaps a plane transects the desert sky at just that moment, its exhaust slashing the corn-flower blue like a boxcutter. Perhaps that pair of eyes take in this strange fusion of machine and world, beauty and violence, the retina reconciling the saturated light of the desert with the electric white of the classroom, and only somewhere do they faintly register the black block of suit-jacket and square of cardboard leaving the room as quietly and suddenly as a specter.

***Tú eres mi otro yo*/ You are my other me**

> "The ghost makes itself known to us through haunting and pulls us affectively into the structure of feeling of a reality we come to experience as a recognition. Haunting recognition is a special way of knowing what has happened or is happening" (Gordon, 2008, p.63).

This chapter is part ghost story. It is a story told after or before school hours. It is a story about what once was, but is no longer present. It is a story about what shows up when it's not supposed to, what should be gone but isn't.

A ghost is the marker of unfinished business. It goads and stirs up trouble. It points to its departure, its former rightful place in the world (Gordon, 2008). For Avery Gordon (2008) a ghost "demands its due, demands your attention" (p.2). She argues:

> Haunting and the appearance of specters or ghosts is one way […] we're notified that what's been suppressed or concealed is very much alive and present, messing or interfering precisely with those always incomplete forms of containment and repression ceaselessly directed towards us. (p.2)

Ghosts point to where the seams rip, where boundaries fail to contain. A ghost communicates the after-affects of an event, the "overwhelming affects that are the register and remnant of catastrophe" (Pollock, p.351). What or who might be curricular ghosts in the present of the US (Regenspan, 2014)? Who or what cannot be contained? Who or what has been forced to vanish in plain sight?

Border (n.)

mid-14c., from Old French *bordure* "seam, edge of a shield, border," from Frankish **bord* or a similar Germanic source (compare Old English *bord* "side;" see ***board*** (n.2)).

Let me begin by invoking a ghost.

Sor Juana Inés de la Cruz is considered the Mexican patron saint of intellectual freedom. She travels daily from hand to hand in Mexico as the face of the 200 peso bill.

Her liquid circulation in the form of currency is ironic since it was precisely her "waywardness" that was condemned and ultimately censored by the Archbishop of Mexico in the late 1600s (https://wikipedia.org). A prolific author of poems, essays, and "social manifestos," she was an autodidact who taught herself philosophy, music, science as well as *nahuatl*, the indigenous tongue of the central Mexican highlands (Ross, 2013, n.p.). Many consider her Mexico's premier literary figure. De la Cruz was also a teacher and ardent advocate for women's right to education, quite a feat, Oakland Ross (2013) argues, in "a nation of matadors, mescal and machismo" (n.p.). However, her outspoken voice and feminist pedagogies were short-lived, after intense critique from church clerics and the Archbishop, "she sold her library, her musical instruments, her scientific equipment. She ceased to write on any subject at all and passed the final years of her life under an imposed silence" (Ross, 2013, n.p.).

A ghost does not respect borderlines. It crosses spaces designed to divide the living and the dead, the silenced and the celebrated, the present and the absent, the finished and the going on.

Storage Facilities

Arizona House Bill 2281 §§ 15-111 and 15-112 (HB 2281), known as the "Ethnic Studies Law" was written to prohibit courses in public schools that:

1. PROMOTE THE OVERTHROW OF THE UNITED STATES GOVERNMENT.
2. PROMOTE RESENTMENT TOWARD A RACE OR CLASS OF PEOPLE.

3. ARE DESIGNED PRIMARILY FOR PUPILS OF A PARTICULAR ETHNIC GROUP.
4. ADVOCATE ETHNIC SOLIDARITY INSTEAD OF THE TREATMENT OF PUPILS AS INDIVIDUALS. (Arizona House Bill 2281, 2010)

In 2012, the Tucson Unified School District's (TUSD) Communications Director, Carla Rene, issued a public statement declaring that "seven books that were used as supporting materials for curriculum in Mexican American Studies classes have been moved to the district storage facility" (Rene, 2012, n.p.). The statement was intended as a corrective for what was deemed misleading national press on the Arizona 'ban'. Although there have been varying, and sometimes exaggerated, reports on what constituted those prohibited materials, including outrage over the reported removal of Shakespeare's *The Tempest* (Biggers, 2012a; 2012b), Rene (2012) clarified that only the seven books listed below were removed from classrooms:

1. *Critical Race Theory* by Richard Delgado
2. *500 Years of Chicano History in Pictures* edited by Elizabeth Martinez
3. *Message to AZTLAN* by Rodolfo Corky Gonzales
4. *Chicano! The History of the Mexican Civil Rights Movement* by Arturo Rosales
5. *Occupied America: A History of Chicanos* by Rodolfo Acuna
6. *Pedagogy of the Oppressed* by Paulo Freire
7. *Rethinking Columbus: The Next 500 Years* by Bill Bigelow

Rene went on to outline that, "Each book has been boxed and stored as part of the process of suspending the classes. The books listed above were cited in the ruling that found the classes out of compliance with state law" (n.p.). The statement also emphasized that:

> NONE of the above books have been banned by TUSD. Each book has been boxed and stored as part of the process of suspending the classes. The books listed above were cited in the ruling that found the classes out of compliance with state law.

> **Every one of the books listed above is still available to students through several school libraries.** Many of the schools where Mexican American Studies classes were taught have the books available in their libraries. Also, all students throughout the district may reserve the books through the library system. (Rene, 2012, n.p., bold and capitalization in original)

Many teachers and students, however, upheld that the removal of the books was a form of censorship. Sally Rusk, a teacher at Pueblo High School, recounts:

> Our own personal copies were not to be on our bookshelves either. It seems obvious to us that being made to take certain books out of the classroom—even when used as reference books and not class sets—is censorship. How can not allowing teachers to use these books, even as reference material in a traditional US history course, not be interpreted as banning those books? (Rusk quoted in Biggers, 2012b, p.182)

Defined by Merriam-Webster, to ban is:

> : to forbid people from using (something) : to say that something cannot be used or done
> : to forbid (someone) from doing or being part of
> : to prohibit especially by legal means <*ban* discrimination>; *also* : to prohibit the use, performance, or distribution of <*ban* a book> <*ban* a pesticide>something (http://www.merriam-webster.com/dictionary/ban)

In solidarity with Rusk and other students' and teachers' accounts, I choose to use the words 'ban' and 'censorship' in this chapter. However, in its official statement, the TUSD has declared any invocation of censorship as "completely false and misleading" (Rene, 2012, n.p.).

In plain sight

In addition to framing the enactment of HB 2281 as censorship, the media oft-reported that books were in some instances removed in front of students (Biggers 2012a, Kunnie, 2010; Planas, 2012). The TUSD's public statement, however, claimed that in only *one* instance were materials "collected from a filing cabinet while students were in class though teaching did not stop during the process" (Rene, 2012, n.p.). I find it striking that

Rene (2012) does not deny the removal of MAS materials, but does deem it important to emphasize that, save for that one unhappy exception, students *did not see it happen*. While the statement implicitly seeks to correct the 'spectacle' of media reporting, it denies that there was a spectacle of censorship in Tucson schools. This emphasis on visibility confirms what Brennan (2012) deems the preeminence of the visible in notions of transmission: "we will find that sight is the preferred mechanism in explaining any form of transmission (when evidence for transmission is noted) because this sense appears to leave the boundaries of discrete individuals relatively intact" (p.10). In denying the removal of books in front of students, Rene seems to tacitly acknowledging that the dismantling of the program could be disturbing or traumatic. Yet this transmission of trauma is imagined as being transmitted only through the visible registers of experience.

Yet, as I examine in more detail later, books took on a very active role in the MAS ban debates in relation to affective transmission outside of the visible. In many ways books were positioned as transmitters and even containers of affect, what might be deemed "affective conductors" (Dernikos, 2015; Puar, 2012). It was their material presence and affect that bore the potential to move students. When out of sight or proximity to students and teachers, books were imagined as losing their affective potency. As such, the law figures books as *moving bodies* to feel in particular ways (e.g. resentful) or *putting them in motion* in certain ways (e.g. radicalizing; collectivizing). In addition to an active agency attributed to books, the law is founded on a belief that affect is transmitted, transindividual, and contagious across bodies and furthermore, that these capacities are particularly dangerous (see chapters III and IV for other instances of school administration seeking to stop the contagion of affect). If a book is figured as a metonymic substitute for curricula

(as in the phrase *hit the books*), then we can follow why it became symbolically important for the TUSD to make clear that it had *contained* books in its statement.

Indeed, containment and movement are repeatedly emphasized in the TUSD's official statement—books, using its language, were not banned, they were *moved to storage.* The statement also makes clear that when removing books from that single classroom the lesson *did not stop*. Books, then, were not banned but *moved* and *contained*. This distinction is telling. If books move bodies, to contain this danger their capacities for movement must be curbed. Yet, rather than a final place of terminus, a storage center is a site of abeyance, a holding station. Furthering this notion of suspension, of TUSD statement says it removed books as part of the "process of suspending" MAS classes. Suspending also suggests a hanging in space, a temporal and spatial place of neither here nor there. In a separate space, a Fox article describes the MAS curriculum as being "in limbo." In the author's words, "a web of censorship and confusion has entangled the city's public schools" creating a liminal space where books are "[n]either banned nor allowed" (Planas, 2012, n.p.).

In addition to containing the mobility of material books, HB 2281 is curiously predicated on legislating affect, seeking to foreclosure curricula that "promote resentment" and revolutionary impulses (namely, "promot[ing] the overthrow the government"). As in other chapters, I seek to follow the way affect travelled in this censorship event. Firstly, I look at the way teachers' affective excessive was pathologized and positioned as contagious. In particular, teachers' affective excess—largely described as *vehemence*—was deemed as having the power of "politicizing students and breeding ethnic resentment" (Planas, 2012, n.p.). In addition, I explore the positioning of MAS as a "resentment-based

program" (Horne, 2007, n.p.) and how affective intensities—a mixture of indignation, anxiety, and a circuitous *resenting of resentment*—both motivated and became a target of the law. Within these affective economies (Ahmed, 2004), the State's resentment (embodied by white conservative politicians) was positioned as more "reasonable" (MacLachlan, 2010) than the 'unruly' affects of students and teachers. Yet while the State worked to contain and hierarchize affects as reasonable and unreasonable, moments of affective excess in and outside of the classroom signaled the beginnings of an "affective politics" (Massumi, 2015a) that offered "margin[s] of manouevrability" (Massumi, 2015b, p.3) within the law. Such an affective politics, as Gould (2010) argues, was messier and "more ambiguous, ambivalent, contradictory, noncoherent, undisciplined, and surprising" (p.24) than more traditional conceptions of politics run by dispassionate rational actors, and was thus cast outside of 'reasonable' political debate. But it was in these moments of excess and contradiction that resistance to the law gained traction.

Paranoid research

"Isn't that the book graveyard where they send all the old books, never to be seen again?,"

"Yes." (Korina and Lorenzo Lopez quoted in Biggers, 2012, p.182).

Throughout my writing of this dissertation, Arizona has been a haunting presence. As I wrote, I was often forwarded news articles about the MAS ban by friends and colleagues aware of my work. Yet I felt too much of an outsider to touch it. Who am I to tell a story about the MAS ban? Researching the ban, I told myself, would be a form of

academic "trauma tourism" (Clark, 2010), a violence, a colonization, an appropriation of the "pain of others" (Sontag, 2003). Arizona was an uneasy point in the distance. I found myself making excuses for why I wasn't paying attention to it in my work: *it's too big, it deserves its own dissertation, I don't know anything about the Arizona school system, I couldn't do it justice in a single chapter*. In many senses, my refusal to research the ban was what Shoshana Felman (1982) describes as a passionate ignorance: "an active dynamic of negation, an active refusal of information" (p.40).

As I worked on other chapters in 2014 and 2015, Black Lives matter activism swelled across the country. I was teaching the Saturday of the march through New York City. As I headed to the subway after work, I passed a group with the sign: "White Silence=White Consent" and "White Silence=White Violence." They bothered me. I began to feel that my 'ethical' reasons for not researching the ban were themselves a form of violence, a willful casting of a blind eye to perhaps the most flagrant censorship event in US secondary schools since the McCarthy era. How in self-censoring research on the MAS ban was I implicated within its practices of silencing? How in my energetic refusal to its potential knowledge was I complicit in its erasure from memory and history? Which was the greater social violence, the coloniality in my outsider gaze or the active ignoring of the MAS ban? And then of course the corollary question arises, how is writing about it a form of self-absolution of that guilt? Arizona was indeed haunting me.

Mark Stern (2012) proposes hauntogogy, "haunting + pedagogy," as an ethical relation. He uses the concept of *hauntogogy* to explore the pedagogical address of photographs, offering:

> A hauntagogical approach supports educators as they facilitate ways to recognize and feel how these discourses—these ghostly practices—constitute a viewer's

> account of oneself to locate emergent ethical relations with others whom we may assume we have nothing in common with. (p.178)

It was during that time that I was teaching "Feminist Dystopias" and in class we listened to Chimamanda Adiche's (2007) talk "The Danger of a Single Story." As she declares, "Stories matter. Many stories matter" (Adiche, 2009, n.p.). We need many stores about the events in Arizona.

I then do not offer then this as the definitive story of the ban, but as a story to be placed next to what I hope are many, many stories to come. This chapter is not an attempt to exhaustively cover the event of HB 2281. Instead, I follow Nathan To and Elena Trivelli's (2015) not to undertake the impossible task of "'uncover[ing] the origin of foundation' of a critical situation" but instead, to dwell in what I call its its *after-affects,* "to trace the conditions of existence and circulation of its aftermaths" (p.306). I find haunting an apt metonym for this undertaking in that "haunting is one way in which abusive systems of power make themselves known and their impacts felt in everyday life, especially when they are supposedly over and done with […] or when their oppressive nature is continuously denied" (Gordon, 2008, p.xvi). I punctuate this chapter with composites of images, some taken from my walks around Arizona and others of banned book covers, historical images, to elicit the effects of haunting. I use an application called GhostLens that works through composite imaging, layering and blurring. This is used to underscore the sketchiness of representation, as well as the repetitions and refusals of histories and social violences to disappear.

Sketchy research

Kevin Leander and Gail Boldt's (2013) offering of the "strategic sketch" is one means of working with the mountain of data I accrued from my visit: "We offer the

strategic sketch as an invitation to an alternate means of experiencing data—to think and feel within the possibilities of the data and not 'over' them toward conclusion" (p.26). A sketch is "a rough or unfinished drawing or painting, often made to assist in making a more finished picture" as well as to "[p]erform (a gesture) with one's hands or body" (http://www.oxford dictionaries.com/ definition/english/sketch). We might think of affect as itself a sketch—an initial bodily responsivity or resonance that assists in making "a more finished picture" of the world. The brief sketches I conclude with serve as affective jumps (Stewart, 2007), ghost stories, to produce sensations in addition or excess of narrative coherence. These sketches operate perhaps through a spectral connectivity—echoes, groans, shadows, hints, and shrieks—rather than a point-to-point teleological logic. As Deleuze and Guattari (1987, p.5) maintain, "Writing has nothing to do with signifying. It has to do with surveying, mapping, even realms that are yet to come." As such, sketching might be the only way to talk about ghosts:

> if there is one point to be learned from the investigation of ghostly matters, it is that you cannot encounter this kind of disappearance as a grand historical fact, as a mass of data adding up to an event, marking itself in straight empty time, settling the ground for a future cleansed of its spirit, in these matters, you can only experience a haunting (Gordon, 2008, p.63)

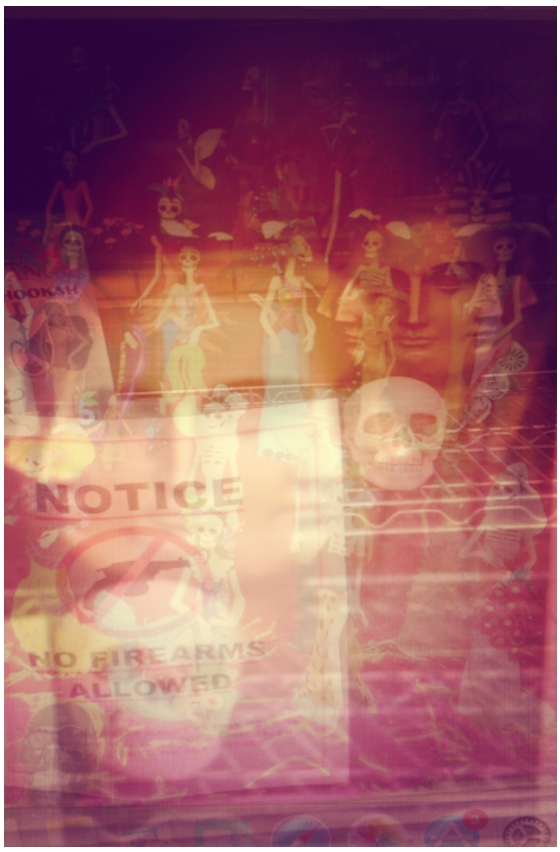


Figure 28: Store windows, Arizona.

Part of the ethnographic parts of this project involved dwelling in the "ordinary affects" (Stewart, 2007) of research. For example, my body literally *felt off* as New Yorker leaving the bite of early spring for the dry swallow of the desert. I was immediately struck by the "the affective fecundity of place" (Duff, 2013, p.882). For Arun Saldanha (2010) affect *is* a form of geography:

> affect can then be said to refer to the constant self-refreshing of bodies go through their inevitable sensory and proprioceptive embedding in the world. This conception of embodiment is intrinsically geographical, as it requires tracing a body's *encounters* with objects, conditions, and other bodies, which are possible only in particular places (p.2414).

This affective imprint of the Arizona space is evident in my fieldnotes:

> *I'm surprised to see a 10-foot cactus when I step out of my rental car. It seems other-worldly, the ghost of black and white Westerns on the TV in my grandparent's cold back bedroom. My body feels off—my hands moving a*

> *milisecond behind or ahead of how they should. The sauna-heat, jet-lag and the fatigue of travel shifts my relation to the world. I set the GPS to The Oasis Motel a short distance from the cafés where I'm scheduled to meet interviewees. I can feel my skin. The heat gives me a body. My phone vibrates with an Arizona number."Are we still doing the interview? I'm here at the café." I'm mixed up. I've lost a day in travel. "Yes, yes. I'm on my way." I consider for a second cancelling the interview, then reset my coordinates and move through the desert.* (FN, 5/2015)

Indeed, the sensory amplification of my body encountering the Arizona space did a lot of important affective ethical work that I only noticed in retrospect. For one, it heightened my position as outsider to the area and by proxy the school district, intensifying my bodily intrusion and 'foreignness' to Arizona. Since I hadn't sought permission to do research inside schools, I was forced outside of school grounds. Haunting peripheries. Returning to my motel room, a tourist map on the brown-flowered second bed, I was daily reminded of my guest status. It encouraged me to tread lightly; I got to leave while my interviewees were enmeshed in the politics of the space.

A sort of paranoia pricked me as I talked with interviewees. As I heard repeated accounts of classes being observed by silent men in suits sent by "the State," it sounded crazily dystopian. While I've spent my teaching years and graduate education reading and thinking about the insidious effects of hidden curricula, distant abstractions of panoptic surveillance, and diffuse regimes of neoliberal power, Arizona oddly literalized these practices. Sedgwick (2003) argues that paranoid accounts of history are often bent on a repetitive project of "exposing and problematizing hidden violences in the genealogy of the modern liberal subject" (p.139). In Arizona, there was no hidden violence I needed to uncover; this was affrontingly out in the open. I couldn't believe this was happening in the US.

I came to learn that there are many Americas.

The heat and jet lag wore on me and a general uneasiness circulated. One morning as I headed to a café to meet an interviewee, I was jolted to see I had inadvertently parked in front of a TUSD building. It was too small to be a school; a small, squat orange-brick building with an air conditioner. As I drove around the city I noticed the repeated imprint of the TUSD logo. It punctuated the cityscape. I pictured vectors of connection between each building on the motel map I brought with me. In NYC, while school buildings are highly visible, the NYC Department of Education's logo is usually only seen on official correspondence. TUSD boldly marks the architecture of the city. There is a materiality to the city government that is an vibrant and undeniable part of the cityscape.

What might it be like to be a student or community member, to have this institutional presence become part of the everyday sensorium of the cityscape? How does the institution then striate the city space, asserting, announcing, and mapping out its dominion? How do bodies read these buildings, through the flick of an eye while driving past, or walking? How do Mexican-American bodies read these building who have had this very institution prohibit a literature many describe of as *of their bodies*?

Because of the highly politicized nature of this topic and to protect the identities of my interviewees, I mobilize fiction as a form of ethics. Fiction cottons the data, providing a buffer or filter to identification, an intentional sketchiness or blurring. Though I use verbatim transcripts to formulate a composite subject comprised of both teachers and non-teachers, I offer no contextual information about the speaker/s. I use the name Nadie (*no one*) and the pronoun 'their' to signal to the "crowd" (Deleuze & Guattari, 1987, p.3) at work. I hope that in spite of these erasures of identity markers, Nadie still embodies what Gordon (2008) calls "complex personhood." Complex subjects:

> remember and forget, are beset by contradiction, and recognize and misrecognize themselves and others…. that even those called 'Other' are never never that…that the stories people tell about themselves, about their troubles, about their social worlds, and about their society's problems are entangled and weaved between what is immediately available as a story and what their imaginations are reaching toward. […] that groups of people will act together, that they will vehemently disagree with and sometimes harm each other, and that they will do both at the same time and expect the rest of us to figure it out for ourselves, intervening and withdrawing as the situation requires…that even those who haunt our dominant institutions and their systems of value are haunted too by things they sometimes have names sometimes do not. At the very least, complex personhood is about conferring the respect on others that comes from presuming that life and people's lives are simultaneously straightforward and full of enormously subtle meaning. (p.4-5)

One question this presentation of data raises is whether data can 'work' devoid of idenitarian markers. There is surely a violence inherent in erasing identifying markers of subjecthood from interviewees, particularly if those interviewees claim marginalized identities in which the recognition of subjecthood has long been a tenuous accomplishment. In another light, idenitarian notions of subjecthood support a self-contained humanist subject whose history is neatly contained in an individual psyche. As Hirsch (2008) proposes with the notion of *postmemory*, history and memory might be conceived as much more messy processes, spilling in excesses across the borders of both bodies, geographies, and time. As the tenuousness of boundaries and borders—geographical, national, bodily—is one of this chapter's primary concerns, this notion of history is particularly evocative. Yet, within the backdrop of a state initiative that in many ways seeks to erase the distinct histories and narratives of particular groups of people, the erasure of identity-markers is admittedly problematic.

Nadie then is noone.

Nadie is a ghost.

> [T]he ghost imports a charged strangeness into the place or sphere it is haunting, the unsettling the propriety and property lines that delimit a zone of activity or knowledge […] the ghost is primarily a symptom of what is missing. It gives notice not only to itself but also to what it represents. What it represents is usually a loss, sometimes of life, sometimes of a path not taken. […] We are in relation to it and it has designs on us such that we must reckon with it graciously, attempting to offer it a hospitable memory *out of a concern for justice*. Out of a concern for justice would be the only reason one would bother. (Gordon, 2008, p.63-64)

Figure 29-Sor Juana. Original image credit: Angélica Portales, 2005, Flickr Creative Commons

The passion of the teacher

Passion has had an ambivalent space in the rhetoric of teaching. Though teaching is often culturally constructed as a profession driven by passion (particularly in a way others are not, do we demand engineers and accountants be passionate about their work?). In "I Love them to Death," Peter Taubman (2010) explores how aggression couples with an expected teachers' love for her students. A truism of teaching is that elementary teachers love their students, while high school teachers love their subject. Yet while passion has been deemed important to the work of teaching (Noddings, 1996), it is not always welcome. Nadie discusses the fraught space 'passion' has in the work of teaching:

Nadie: […] there's really no training that can prepare everyone for this kind of work. It's something that requires passion. And that's something that a lot

of teachers, or educators in general, a lot of times try to avoid because—I mean, I don't know, I get the sense that people feel that it's going to present problems. And it does.

Alyssa: Passion?

Nadie: Yeah. [laughs] It can present problems.

Alyssa: In what way?

Nadie: No, I just mean in terms of some—there's always going to be someone who takes it the wrong way when you're passionate about something. That's just how it is. I mean every great philosopher, I think, has probably spoken to those kind of ideas. But—

Alyssa: What made you passionate about it?

Nadie: What made me passionate about it is that I grew up a student who was struggling with identity. That's ultimately like what I see what Mexican American Studies is all about, is getting students to be confident and strong in their identity. I was going through a lot of identity issues as a young [person] in high school.

Nadie's "sense" that passion is not always welcome is correct. One of the chief objections opponents to the MAS program had was the perceived overzealousness, or affective excess, of its teachers. "We were shocked by the racist nature of the curriculum," past Arizona State Superintendent of Schools, Tom Horne, told Fox News Latina (Planas, 2012, n.p.). He cited Salomón Baldenegro's columns for the *Tucson Citizen* "as an example of the Mexican American Studies mindset," arguing "I found his writings very troublesome. I thought they were very racially oriented and designed to create negative feelings about the United States" (Planas, 2012, n.p., emphasis added).

Here, the politicians' affective states of "shock" about the MAS curricula are privileged over students' and teachers' potential shock and unease with the dismantling of the MAS program. Rebecca Wanzo (2015) explores the racialized notions within the

"battle over whose affective responses should be privileged" (p.227). As example, she argues that split-second reactions of police officers' based on implicit fear of black bodies (such as the shooting of 12-year old unarmed Tamir Rice in a playground) are often given juridical preeminence over black victims' reactions to police based on long-standing histories of fear and mistrust (such at Michael Brown's outrage at being detained by police). Horne's statements above position his own shock and unease as more reasonable than the anger and resentment attendant with learning the history of Mexican Americans in the US. In "Unreasonable Resentments," Alice MacLachlan (2012) explores how "many instances of resentment directed toward long-term, systemic, and collectively sustained injustice will most likely fall outside of 'reasonable' boundaries" (p.432) and thus remain unheard. The HB 2281 law itself has a complex affective history being borne of political ire between local politicians.

"*Republicans hate Latinos*." Many trace the origins of HB 2281 to these three words (Biggers, 2012a; Kunnie, 2010; Phippen, 2015). They were delivered in a 2010 speech by United Farm Workers leader Dolores Huertas at Tucson High School. Huerta's declaration of Republican Hate was taken as "a weapon of war" (Deleuze and Guattari, 1987, p.356), a "catapulting force," this declaration set off a series of e/affects. Horne responded to Huertas' remark by having a Latina associate speak to the school, but as Biggers (2012a) writes, with the stipulation that students not be allowed to pose questions or comments. In response to this moratorium on speech, a group of students attended the talk with their mouths taped shut (Biggers, 2012a). In an open letter urging "the citizens of Tucson" to end the La Raza program (another name for MAS), Horne recounts this moment:

> My Deputy, Margaret Garcia Dugan, who is Latina and Republican, come to refute the allegation made earlier to the student body, that "Republicans hate Latinos." Her speech was non-partisan and professional urging students to think for themselves and avoid stereotypes. Yet a small group of La Raza Studies students treated her rudely, and when the principal asked to sit down and listen, they defiantly walked out. […] In hundreds of visits to schools, I've never seen students act rudely and in defiance of authority, except in this one unhappy case. I believe the students did not learn this rudeness at home, but from their Raza teachers. (p.2-3).

Many cite this moment as inspiring Horne and his successor, John Huppenthal's, campaign platforms promising to "stop La Raza" (Biggers, 2012a; Medoza, 2014; Rodriguez, 2012). The vague promise to end "La Raza" (itself ironically proclaimed bilingually) was to put an end to the successful MAS program. Horne argued that the program promoted segregation, declaring, "It's just like the old South and it's long-past time we prohibited it" (Horne quoted in Biggers, 2012a, p.178). An added irony to this comparison to Jim Crow segregation, is that Arizona's educational system has been under a federal de-segregation order over 30 years (Biggers, 2012a).

Though the TUSD often gets positioned as the 'bad guy' in media discussions of the debate, the district itself was essentially forced to comply with State law through what Biggers (2012a) calls a "thinly veiled extortion tactic" (p.178), being poised to lose 10% of state funding (estimated at $14 million) if it didn't dismantle program. Nadie describes Tucson as a perpetual thorn in the state government's side:

> [Tucson] has a more liberal government and reputation, so they're constantly passing these laws specifically designed to attack Tucson. This is not the first time. So it's sort of like we're out of line and we need to be drawn in. This is a state that's all about local control and state's rights and fighting off big government and not letting them intrude, but there's a tremendous amount of intrusion into how local governments are run.

Vehemently opposed

In the documentary *Precious Knowledge* (Palos, 2011), a public figure declares that the MAS program is "administered by vehemently anti-American zealots" and that it promotes the "teaching of hate speech, sedition" (n.p.). The affective excess of MAS teachers, here positioned repeatedly as radicality or "vehemence," was seen as particularly dangerous. Like the "rudeness" and "defiance to authority" Horne (2007) mentioned in his open letter, this vehemence or intensity could *catch on* (in chapter III, I discuss the notion "catching on" as well). The word vehemence was often used by opponents to describe MAS teachers, their politics, and pedagogies. Grammatically, vehemence is usually used as an intensifier—as in *vehemently disagree*. Google Dictionary defines it:

> vehemenceˈviːɪm(ə)ns/ *noun*
> noun: vehemence; plural noun: vehemences
> great forcefulness or intensity of feeling or expression.
> "the vehemence of his reaction"

Vehemence is an apt work for thinking about affect since it could in many senses be thought of as *intensity*, and, indeed, that is how it is defined by Mirriam Webster: "intensity: the quality or state of being intense" (MirriamWebster.com). Repeated claims of MAS teachers' *vehemence* then come to stand in for a diffuse marker of affective intensity. For Massumi (2002), intensity is tied to the stirring of action: "[i]ntensity is *incipience*, incipient action and expression" (p.30). Michael Hicks, a board member duped into an interview with *Daily Show* comedian Al Madrigal, is quoted as saying that the MAS teachers were "[t]elling these kids that this is their land, the whites took it over and the only way to get out from beneath the gringo—which is the white man—is by bloodshed" (quoted in Castellanos, 2012, n.p.). Here, the teachers' passion or intensity is configured as potentially inciting action—even violent action.

In addition to the notion of MAS teachers' affective excess, the notion of classroom

"tone" came under scrutiny by MAS opponents. In his open letter, Horne (2007) works in particular to convince Tucson constituents of the MAS program's angry tone. In the four-page document, he relies heavily on the words of former teacher John Ward, who Horne assures readers "despite his name, is Hispanic" (p.3). In the selected quotations, Ward decries the "tone" of MAS classes:

> But the inference and tone was anger. (They taught students) that the United States was and still is a fundamentally racist country to those of Mexican-American Kids.
>
> Individuals in this (Ethnic Studies) department are vehemently anti-Western culture. They are vehemently opposed to the United States and its power. They are telling students they are victims and that they should be angry and rise up.
>
> …
>
> By the time I felt that class, I saw a change (in the students), he said. An angry tone. (p.3-4)

Here again we see charges of MAS teachers' *vehemence*, but also of a contagious angry tone. Anger is positioned as a "'poisoned' affect" (Chen, 2012, p.195) and is attributed with producing an affective "change" in the students. For Sianne Ngai (2005) tone is "a global and hyper-relational concept of *feeling* that encompasses attitude: [the] affective bearing, orientation, or 'set toward' its audience and world" (p.43). MAS teachers' anger here is presented as 'setting' students against the US and "Western culture" writ large. Rather than *moving with* a triumphalist narrative of US history, students were being oriented against teleologic notions of national progress. This positioning against the US, it was being argued, was largely happening through the contagious capacities of affect (Brennan, 2004).

Resenting resentment

Anger, *contempt*, and *resentment* circulated as affective buzzwords in the MAS debates. In Horne's (2007) open letter, former teacher Ward even decrees MAS a

"resentment-based program" (p.4). Horne himself told CNN, "In the Raza studies, they were teaching kids that the United States is oppressive, they were *making them angry*" (CNN Wire Staff, 2010, n.p., italics added). In the very wording of the law, it states that HB 2281 seeks to prohibit classes that "promote resentment" (State of Arizona, HB 2281). Taken together, these ideas create a hierarchy of reasonable and unreasonable resentments (MacLachlan, 2010). Though the law seeks to legislate resentment, desiring to curb and contain it, it is founded on a *resentment of being resented*. MAS pedagogies are seen to unfairly group and paint specific identity positions (such as white) in a negative light. There is a curious affective relay at play of *resenting resentment*.

Resentment is often thought of as a particularly political emotion (MacLachlan, 2010; Smith & Schurtz, 2013, even Nietzsche's notion of *resentiment*). Richard Smith and David Schurtz (2013) compare resentment to envy. While envy, in their words, is a "painful awareness of another's desired advantage" (p.658) that may "spring from a questionable starting premise" (p.659), resentment "follows a clearer-cut, seemingly objective, injustice and enjoys greater social approval" (p. 659). Resentment then is a socially-accepted response to injury and injustice:

> Resentment is an emotion we feel when we suffer a perceived wrong. It can be a powerful, motivating state, characterized by a blend of anger, bitterness, and indignation. The hallmark of resentment is that people feeling it believe that they have a justified moral complaint against another person or general state of affairs. They believe they have suffered undeservedly. (p.658)

Resentment speaks clearly and names a source of harm—in Smith and Shurtz's (2013) words it articulates a "clear-cut" source of harm or injury. Resentment, then, renders the injustices of the past affectively legible and could be seen as a viable bodily reaction to past harm, a form of affective intelligence (Marcus, Neuman, & Macluen, 2000). As

MacLachan (2010) has it, "in resenting, I reject your message of disvalue and communicate the wrongness of your act" (p.426). Like, in *Hard Feelings*, Macalester Bell (2013) cites the "liability" of hard feelings which:

> hold persons accountable for their actions and faults. When I resent you […], my resentment addresses a demand to you: you should not have treated me in that way, and I demand you take responsibility for your wrongdoing and attempt to make amends. (p.162)

Foreclosing resentment, or *resenting resentment*, can be seen as an affective weapon to reconfigure the site and source of injustice. If I resent your resentment, I become the site of injustice, not you. I, at least temporarily, am relieved of blame. Resentment then can be used as an affective weapon or "an emotional riposte" (MacLachan, 2010, p.426) to charges of inequity.

There have, of course, been long-standing feminist defenses of anger as a potent political tool (Ahmed, 2004; Frye, 1983; Lorde, 1984; Spelman, 1996). As Audre Lorde (1984) has persuasively written, "[a]nger is loaded with information and energy" (p.127). In "The Uses of Anger: Women Responding to Racism," Lorde sees the suppression of anger as a pedagogical refusal:

> My response to racism is anger. I have lived with that anger, ignoring it, feeding upon it, learning to use it before it laid my visions to waste, for most of my life. Once I did it in silence, afraid of the weight. My fear of anger taught me nothing. Your fear of that anger will teach you nothing, also.

In *Citizen*, Claudia Rankine (2014) also describes anger as a form of knowledge production, albeit a fraught one:

> You begin to think, maybe erroneously, that this other kind of anger is really a type of knowledge: the type that both clarifies and disappoints. It responds to insult and attempted erasure simply by asserting presence, and the energy required to present, to react, to assert is accompanied by visceral disappointment: a disappointment in the sense that no amount of visibility will alter the ways in which one is perceived. (p.24)

HB 2281 explicitly attempts to legislate the foreclosure of a pedagogy of resentment. Bell (2013) sees the dismissal of resentment as an important form of moral pedagogy:

> To have your anger or resentment dismissed or not given proper uptake suggests that others fail to see you as *wronged* by the object of your anger. If your contempt is not given proper uptake, it indicates that others think you are unjustified in holding the target to the standard implicit in your attitude. You can learn important things about your status in the moral community by attending to the circumstances in which your contempt is and is not given uptake. Specifically, you can learn whether others see you as justified in holding them to certain standards. Of course, we can gain this knowledge about our status in a number of ways. But given the systematic ways in which some people's contempt is dismissed, investigating how others receive contempt is an especially important way of gaining this knowledge. (p.156)

Foreclosing resentment is a refusal to receive a pedagogical address. McLachlan (2010) notes, "our fear of anger and resentment deflects us from having difficult conversations" (p.427). Refusing or prohibiting MAS students' resentments, the students themselves are positioned as unworthy of authoring a pedagogical address and undeserving of recognition in the moral community. In a sense, this positions MAS's (largely Mexican-American) students as outside of notions of national belonging and sustains an image of Mexican-Americans as "perpetual immigrants" (Goltz and Pérez, 2012, p.163).

'Worst elements' & toxic pedagogies

Students' resentments, like teachers' vehemence, are then imagined as what Allison Jaggar (1989) calls "outlaw emotions." For Jaggar, outlaw emotions jar with dominant modes of power and normative epistemologies that position emotion outside of reason. Outlaw emotions, according to Jaggar, have subversive potential to reorder politics. In addition, 'outlaw' evokes the trope of being *beyond* or *outside* of boundaries (of the law, for example). Affect, as I've explored in other chapters, affronts the notion that the "individual is an energetically self-contained or bound entity, whose affects are his or hers alone" (Brennan, 2004, p.24). The state in the MAS debates is then figured as a site of bounded and contained rationality. It represents politics as dispassionate and marked by 'civility,' (in chapter IV, I discussed the racialized undertones within historical notions of civility), while the MAS program is positioned as fueling an uncivilized, backwards mob with 'unreasonable' anger and resentments. This rehearses sturdy tropes of Mexican-

Americans as *out of bounds*.

Nadie maintains, however, that resentment was not a pedagogical the goal of the MAS program as the law alleges:

> I guess that they're saying that that's going to create some kind of resentment. But to me, it has nothing to do with resentment. Although I would say resentment and anger is a natural reaction to learning a lot of this history, 'cause it happened to me when I was a young person, that is really not the ultimate goal. The ultimate goal is harmony. So although that could be one of the first stages that students go through is being angry. I mean it's something that you may revisit different times in your life when things come up, like getting banned, getting your books banned and your culture banned and stuff like that. That might make you a little resentful from time—you know, when that happens every now and then. But the ultimate goal if for the kids to feel confident in who they are and feel like they could live in harmony with everyone around them. Regardless of what race that person is, that we could all work together. That's ultimately what it's about and ultimately it's not even about any kind of race.

Nadie suggests that resentment is not an endpoint, a static bodily reaction, but a process that is worked through non-teleologically. It may "revisit" (or perhaps using another lexicon "haunt") bodies, but it is a temporary guest. Foreclosing resentment, in contrast, stokes it and forces it to stick and pool becoming final affective pedagogy of the MAS program. Indeed, the wording of the law is that it seeks to prohibit courses that "promote" resentment. Etymologically, "promote" comes from old German meaning to *move forward* (google-dictionary.com). We might read the law, then, as seeking to diminish the movement of affect, its capacity to propel and move bodies through resentment to other affective states. Further, the law seeks to prohibit the "promotion" of the overthrowing of the government.

In addition, opponents to MAS condemn it for promoting "negative feelings about the US" (see Horne's quote earlier). This relies on a fantasy of the classroom as space that promotes "beautiful feelings" about the US [similar to the incidents with Janneke (III) and

Tanvi Kumar (chapter V)]. In a section titled "Philosophy" in his open letter, Horne (2007) cites Martin Luther King's "I have a Dream" speech to bolster a postracial vision of America:

> First, let's spend a minute on underlying philosophy. I believe people are individuals, not exemplars of racial groups. […] It is fundamentally wrong to divide students up according to their racial group, and teach them separately.
>
> In the summer of 1963, having recently graduated from high school, I participated in the civil rights march on Washington, in which Martin Luther King stated that he wanted his children to be judged but the content of their character rather than the color of their skin. That has been a fundamental principal for me my entire life, and Ethnic Studies teaches the opposite. (p.2)

Horne's successor, Huppenthal who signed the MAS ban into law, emphasized that MAS materials were prohibited not for their content, but because of *the way they were taught*: "Any book can be inappropriate in a classroom if it's inappropriately used" (Huppenthal quoted in Planas, 2012, n.p.). Hicks similarly cites the pedagogical contagion of affect when he unwittingly entertained an interview for the *Daily Show*. He blamed higher ed institutions for infecting new teachers with what might be seen as left-leaning radicality: "I think that's where this *toxic thing* starts from, the universities" (quoted in Castellanos, 2012, n.p.). In additional to a liberal political pedagogy, this *toxic thing* might also be an implicit reference to Mexican-American culture and Mexican-Americans more specifically gaining power and influence in US culture. Donald Trump has infamously captured this logic in his vitriol against Mexican immigrants. He publically stated that the "*worst elements* in Mexico are being pushed into the United States by the Mexican government" (quoted in Neate & Tuckman, 2015, n.p., italics added). He even made a direct analogy between these "worst elements" and pathogens, declaring:

> Likewise, tremendous infectious disease is pouring across the border. The United States has become a dumping ground for Mexico and, in fact, for many other parts

of the world. (Trump quoted in Neate & Tuckman, 2015, n.p.)

Chen (2012) explores the growing prevalence of toxicity in popular discourse arguing that such a concern "suggest[s] a shift in national sentiment that registers an increasing interest in individual bodily, emotional, and psychic security" (p.190). Chen (2012) argues that notions of toxicity are also tied to "ideas of vulnerable sovereignty and xenophobia" (p.168). By declaring something toxic, Chen argues (2012), a speaker "reflects an effort to externalize—but also to indict for their threatening closeness (to home)" (p.191). Taken together, Trump and Hick's references to toxicity reveal intensifying concerns over border security.

Feeling politics

In one sense, "toxic thing" may also be referencing intense affect—*being charged up, impassioned, politicized*. Becoming politicized is treated as a contagion, a toxicity that infects multiple bodies. But what does it mean to 'politicize' students? What does it mean to *become politicized*? Nadie describes their own process of being politically active and

how it entangled with their schooling experience:

Nadie: So I have mixed—so that was, there were a lot of different factors that contributed to my identity issues. But nevertheless, I had issues that I felt like later on, looking back, they affected my grades, especially during my freshman year. And it was at that time when I was invited to a conference […] So I was invited to this conference. I attended the conference and-. I mean it was like a whirlwind.

Alyssa: How old were you?

Nadie: I was 16. Or--. I might have been 15. But I was about to turn 16.

Alyssa: So young.

Nadie: Yeah. And I remember—I'm just getting—I'm getting goosebumps even thinking about it, the experience, being in that room. There was about a thousand participants. It was very—I mean, at that time, it was like a resurgence of—some would say a resurgence of, some would say a resurgence of the Chicano movement […]. It was about a thousand kids in the crowd. You had all these speakers getting up there, very passionate speakers, evoking like, I don't know, like vibrations of the crowd […] I'm sure there's various names for it because I've heard sports teams use the same kind of clap we do, too. But it's like a clap that starts real slow and then it—everyone claps together and it gets faster and stronger. It's supposed to represent the rhythm of the movement, as people are coming together, it becomes one.

Here Nadie describes the potential for affect to ripple across collectives. The event affects Nadie's present body (it gives *them* goosebumps), but also made an auditorium of over a thousand people "become one" revealing the way affect travels across social landscapes.

Nadie goes on to describe this moment as becoming pivotal in their intellectual trajectory. Nadie went from complete detachment in school to being intellectually invigorated:

Nadie: You need to start reading your history. And he said: I want all of you to go out and find these books. Go to the library. Go to wherever you can to get these books.[…]And one of them was *Occupied America* by Rodolfo Acuna. […] And there were a couple of other books that he said, but that was the main one that I remember and that summer, I read that book. […] I read *Occupied America*. And I remember, it just—One, it made me happy to know about the history. But more than anything, it made me angry. Like that was the first—that was the first reaction I had to what-. I was so angry

> that I had never been exposed to this in school. And it filled me more to want to do something. And luckily, I had a lot of opportunities to.

Nadie recounts how a teacher urged them to "express [their] voice" through writing. And they did:

> **Nadie**: So that's kind of why I'm passionate about it is because I feel like Chicano Studies saved my life, at least academically if nothing else. And also, I mean even in a real sense it did save my life because who knows what I'd be doing now if it wasn't for those experiences.
>
> But that's why I'm so passionate just because I think that it will change other students' lives if they have the opportunities to see what they're connected to. How they're part of this country and the history of this county, and not only this country but this world and this society, whatever terms people want to use.

Yet, Horne attacks just the contagious nature of affective intensity, racializing it and proclaiming that "[t]he Raza Studies program teaches irrational mob behavior as a matter of habit" and that it was "based on a primitive part that is tribal" (quoted in Biggers, 2012a, p.187). As I explored in chapter III with Janneke, collectives have been historically pathologized as "illogical, unreasonable, and reckless, inclined toward extremism and anarchic disorder. Collective political action, in this rendering, is nothing more than unthinking, impulsive, irrational, destructive group behavior" (Gould, 2010, p.20). Horne pits the irrationality of the mob against the rationality of the Arizona state and its leaders. Furthering a notion of the rationality of the state, in one statement, he compares federal education initiatives such as No Child Left Behind as being as dysfunctional as "Soviet bureaucracy," while state-led initiatives, by comparison, are "far more rational than the federal system" (Horne quoted in Biggers, 2012a, p.186).

***Me hago daño a mi mismo*/ I do harm to myself.**

This invocation of "Soviet Bureaucracy" additionally conjures up McCarthy era vitriol against anything deemed 'communist' (I use this term inexactly as it was during the 'Red Scare'). John Huppenthal, who had a major role in enacting HB 2281 [as well as authoring a "Notice of Non-Compliance" rallied against seven TUSD teachers on his last day of office on1/2/2015, see the full notice here: http://archive.azcentral.com/persistent/icimages/news/TUSD%20Notice%20of%20Noncompliance%201-2-2015.pdf], reinvokes this fear of brewing Marxist leanings:

> And as we looked at what was going on in the classroom and looked at what was in the materials, we saw that they were putting together a Marxian model in the classroom in which the oppressed are the Hispanic students and the oppressors are the white Caucasian power structure. […] We came to the conclusion that it wasn't O.K. to be preaching that model in the classroom. (Planas, 2012, n.p.)

Similarly, Horne bemoaned to CNN, "They used a Marxist book, the 'Pedagogy of the Oppressed'" (Horne quoted in CNN, 2010, n.p.). Here we can follow an imagined transfer of affect and (political) agency from teachers to books. Indeed, books had a peculiarly

active role in the HB 2281 controversy. Books became a sticking point on both sides of the debate. Conservative opponents to the MAS program argued that there was an unchecked circulation of books in TUSD schools (Planas, 2012) while more liberal-minded media outlets decried the overt censorship and impingement of freedom of speech taking place in the schools.

Books are used in both instances as metonyms for bounded notions of curriculum. On both sides of the MAS debate—those decrying and those denying censorship—books are also attributed an intrinsic agency or capacity to transfer affect. I've explored in other chapters how Chen (2012) theorizes animacy as a form *liveliness*, *lifeliness*, or *life*. In the MAS debates, books were often positioned as more lively and agentic than teachers in their capacities to affect student bodies. Books had what Bennett (2010) terms "thing-power." For Bennett (2010), agency is "nonlinear, nonhierarchical, non-subject-centered" (p.33) and is distributed between both human and non-human actants.

The MAS ban seems to be intuiting an agency within books themselves (though as I explore later, this was not in service of decentering the human as actor, but rather bolstering fantasies of the human as agentic in sealing borders). It was imagined by both the State who banned the book as well as those decrying the 'ban' that the MAS curricula could not work (or propel bodies) without them. For the State, it was not enough to prohibit use of the seven books in class, even having them on the shelves was thought to be dangerous; their proximity to students' bodies was thought to be provocation enough and so they were moved to a storage facility where they could be contained. Books were targeted for "transmit[ting] intensities" (Deleuze and Guattari, 1987, p.4).

We can trace a similar logic in Horne's objections above: MAS (curriculum)→ propels affect (anger; radicality) → through books (*Pedagogy of the Oppressed*). The book is imagined as the endpoint in the formula and becomes a site of the densification of affect. Books were imagined as carrying affects and moving bodies, so the law, in turn, sought to move and contain books.

Porous borders

Figure 30-Cartoon 1 by Arnie Burmudez. Reprinted with permission.

The image above from a Fox New Latino article (Planas, 2012) depicts a porous US-Mexico boundary—a body and book enter through a spot where barbed wire hangs limply and an opening in the wall (reminiscent of a rip in a seam) offers another entry point. An arrow points to the "USA" from Mexico as if that is the only direction the movement of bodies should go. Here the "unwanted elements" (using Trump's words) coming from Mexico is 'forbidden knowledge' in the form of books. This could be read as an upending of founding national imaginaries of the US as a site of 'progress' and 'freedom' whereby Mexico gets configured as a site of 'backwardness' and

'oppressiveness' from which immigrants desire to flee. In the comic, rather than the bodies of potentially 'illegals' crossing the border, 'progressive' curricular materials are the 'aliens' being smuggled into the US. Here, Mexico becomes a site of curricular progressiveness while US education gets tied to backwardness and oppression. The image relies on the

Figure 31-Cartoon 2 by Arnie Bermudez. Reprinted with permission.

affective surprise of this irony for its comic effect.

In a second image accompanying the article, a student clutches a book titled "Mexican American Studies" to his chest and looks (longingly, critically, sadly, wearily, condemningly?) at "TUSD HS." This oversized book, a metonymic condensation of the MAS curriculum, is clutched protectively to his chest. The book is almost as big as the boy's body and in its intimacy could even be called *of his body*. In both sketches, books are likened to immigrants. Their *border-crossing* (reminiscent of Brittany's books in chapter IV) is positioned as threatening. Barbed wire keeps the boy and book from 'crossing' back into the school. The boy and book as an assemblage form a threatening composite. Boy and book (like Brittany and her erotica in chapter IV) are a dangerous nexus of capacities. The book may amplify the boy's capacities for movement and crossing boundaries, and, in turn, the boy may circulate the dangerous book. Book and body simultaneously *move each other*.

As I discussed in chapter I, a familiar trope emerges which likens books to bodies. Roberto Cintli Rodriguez (2012) plays on this conflation of immigrant bodies and books,

calling the MAS banned materials "undocumented books" (n.p.). In another conflation of books and bodies, Nicolás Domínguez, a former TUSD student, remembers watching materials be removed from his classroom: "They did it in a very dirty way […] I felt like I was watching the slave-owners sending the slaves to get more children" (quoted in Planas, 2012, n.p.). In this striking metaphor, books are literally likened to "children." The fact that HB 2281 followed on the heels of the highly controversial Arizona Senate Bill 1070 is also significant in relation to this conflation of books and bodies. SB 1070, known as the "Support our Law enforcement and Safe Neighborhoods Act" (Mendoza, 2014) (or colloquially as "Show me Your Papers") gave law enforcement the right to use "reasonable suspicion" as a basis to question individuals of their immigration status (Cisernos, 2012). Like HB2281, the "Show me Your Papers" law uses affect as its juridical grounding as I explore next.

As Jose Cisernos (2012) asks, "What does it mean to *look like* a noncitizen? How can someone's legal citizenship be determined by their physical characteristics, actions, or demeanor?" (p.133). Rather than relying solely on a politics of visibility, the law valorizes an *affective reading* of bodies, a general *feeling* or *impression* that someone is illegally in the US. Failures to give an adequate "affective performance of ethnic and racial normativity" (Muñoz, 2000, p.68) could result in detainment and questioning for brown bodies. Jose Esteban Muñoz (2000) has persuasively argued that normativity is largely affectively performed. As he writes:

> Standard models of United States citizenship are based on a national affect. English-only legislation initiatives throughout the nation call for English to be declared the official national language. In a similar fashion there is an unofficial, but no less powerfully entrenched, national affect. It is thus critical to unpack the material and historical import of affect as well as emotion to better understand failed and actualized performances of citizenship. (p.69)

Critics of SB 1070, including the Obama administration, decried the law as giving legal sanction to racial profiling or the reducing of a body to phenotype. While I agree with this evaluation, I am also interested in how the both SB 1070 and HB 2281, one which targets the traffic of human bodies and one the circulation of curricula, rely on the conflation of bodies and books. The legitimacy of a body in the state of Arizona, according to SB 1070, is commensurate with its ability to produce affective normativity and if not, produce textual evidence ("documentation"). Conversely, HB 2281 gives a body, or affective agency, to books. Books then come to be stand-ins for (immigrant) bodies.

The skin of the curriculum

Librotraficantes, a grassroots activist group, uses affective registers of humor to play with conflation of human bodies and books. Like the cartoon above, in a satirical video posted to Youtube.com, books take the place of immigrants as illegal bodies. In a the video, a man (Professor Tony Diaz) in a leather coat and shades stands at the back of an open van. He declares:

> My name's Tony. You might have heard that Arizona had the audacity to ban Latino Studies. Well I'm here to introduce a few new words into the lexicon of Arizona […].
>
> First Phrase: *Libro-traficante*. Me and my fellow Librotraficantes will be smuggling contraband books back into Arizona, this spring break, March 2012. […]
>
> Second Phrase: *Wet-book*. These are books that we smuggle illegally across the border to be used in underground classrooms where we will conduct Latino literary studies." (Parras, 2012)

Figure 32-Video stills from "Wet books: Smuggling banned literature back into Arizona" (Parras, 2012). Retrieved from: https://www.youtube.com/watch?v=l-n3tvPz5ak

The man in shades tosses a plastic-wrapped copy of *Woodcuts of Women* (Gilb, 2001) on top of a box of plastic bags. He declares, "Arizona, we're throwing the book at you" (Parras, 2012).

The ironic "wet books," draws, of course, on the epithet wetbacks—a historical slur originally used to disparage Mexicans crossing into Texas via the Rio Grande. Librotraficante's joke works by drawing attention to how the law metonymically connects 'illegal' books and bodies. To further poke fun at the law's conflation of bodies and books, the man behind the van parodies a drug dealer 'pushing' books in plastic baggies. He even quips, "It's a lethal dose of Dagoberto Gilb coming at you Arizona." Books then are both configured as 'illegal' bodies being smuggled across a border ('wetbooks') and they are simultaneously conceived as actants that do things, like drugs, to the body.

The state then works to maintain the integrity of the individualized, humanist subject whose affects are contained and thus more easily managed. This relies on fantasies of the body (and by extension the state and nation) as a "sealed vessel" (Bakke, 2014, p.155; Brennan, 2004). Leaky bodies have a gendered history, associated with the fluids of femininity (see Grosz, 1994; Pillow, 2004; Lesko, 1995). Grosz (1994) has argued that "women's corporeality is inscribed as a mode of seepage" (p.203) and as Tarsh Bates (2015) puts it: "Of course leaky bodies require discipline" (p.24). Like the leaky feminized

body, the Mexico-US border has long-been imagined as both a site to be penetrated by manifest destiny. In addition, like imaginaries of the feminine body, Mexico is persistently positioned as dangerously porous. Karma Chávez (2012) argues that this perceived permeability led to the border being a site of intense focus by Homeland Security after the 9/11 terrorist attacks.

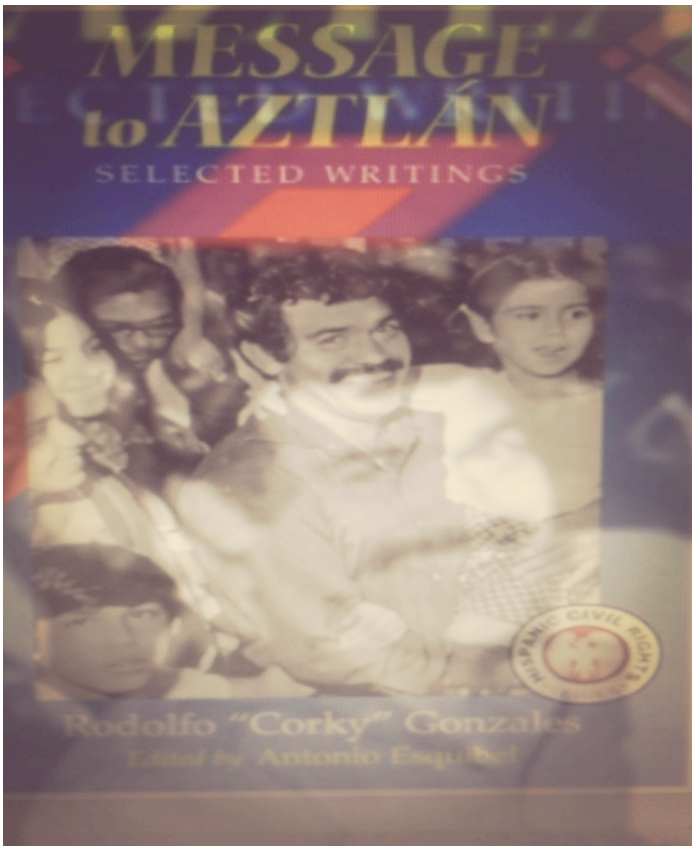
Removing and containing potentially 'illicit' books undergirds a fantasy of controlling borders—curricular, geographical, as well as the borders of the human body. Indeed, Horne (2007) in his open letter complains that "books paid for by American taxpayers used in American public schools are gloating over the difficulty we are having in controlling the border" (p.3). Horne's words seem to suggest that American students in American schools should be reading textbooks that either bemoan the permeability of the US-Mexico border, or that teach that the border is under control. If we can imagine the skin as integrating the body, we can imagine borders as sealing the body of the nation. Brennan (2004) argues that it is just such fantasies of a sealed body that undergird conceptions of affect within humanist thought.

Borders—of nation states, of communities, of the body—have long been theorized as discursive and performative accomplishments (see Anzaldúa, 1987; Anderson, 2000; Brennan 2004; Butler, 1993; Grosz, 1994, among others). As Goltz and Pérez (2012) put it: "We all do the border, just as the border does each of us" (p.176). Cati de los Ríos (2013) has used the border to theorize the "the physical and metaphorical borders Chicana/o and Latina/o students navigate" (p.59). She calls for a "Chicana/o Border Pedagogy" that "integrates processes of dialoguing, reflecting, posing problems, and position-taking as central knowledge production, understanding the ways in which borders

have been used to exclude and silence" (p.61). Borders are zones of contact, where things heat up, where constructions of difference starts to congeal: "a bounding, ordering apparatus, whose primary function is to designate, produce, and regulate the space of difference" (DeChaine, 2012, p.1). As the shifting history of any map reveals (and the literal and figurative 'skeletons' that mark its lines), borders are also "figural" (Ono, 2012). We might even say they are spectral, ghostly. The Mexican-American border, in particular, is an event that "gives form to a constellation of normative and often prescriptive ideas about where America ends and something 'other' begins" (DeChaine, 2012, p.7). A perceived danger of the MAS program was that it *desubjectified* bodies from individually contained units ("individuals" in the words of the law) into affective collectives. In a parallel logic, the US-Mexico border has been configured as "a badlands that is out of control—an unruly space in dire need of containment from the ravages of criminals, illegal aliens, terrorists, and other undesirable threats to the national body" (DeChaine, 2012, p.8). The MAS curriculum is thus configured as a stable body of knowledge, a set of content or 'thing' that must be contained rather than a *doing* (Pinar, 1975; Pinar & Grumet 1976; Miller, 2004; 2014). Seeking to contain the MAS curriculum mirrors fantasies of controlling State borders.

Rather than neatly contained, the MAS curricula is configured as unwieldy and out-of-control. A TUSD superintendent bemoaned that, "There was such a weak process here over curriculum […] Some of these books were never approved" (quoted in Planas, 2012, n.p.). This "weak process," or lack of institutional oversight and control over curriculum, configures curriculum as a domain best ruled (and contained) by the sovereign state. Curriculum is here imagined as a stable body of knowledge, a fixed set of content to be

governed much like a geographical region or nation state. But like ghosts, affects don't respect the boundary of the skin (Zembylas, 2007). Especially if they have messages about past harms.



***Si te hago daño a ti,*/ If I do harm to you**

For Gordon (2008), the ghost is intimately tied to trauma in which "disturbed feelings won't go away" (p.2). Though I didn't set out to research trauma, the word trauma was repeated throughout my talks. Nadie tells me:

> Actually the district came into my classroom and took my books—students' books in front of them. They say that our kids, my students […] they were traumatized. 'Nadie, we want you to just continue teaching what you're teaching.' So that was just a big thing. I don't think I've *quite healed from that trauma*.

Nadie repeats the word trauma again in another talk:

Alyssa: Were you there at that moment? When they physically came and took the books?

Nadie: Yeah.

Alyssa: Was it after school or—

Nadie: Ours was after school. [A colleague] and I had to pack them up. They came in and took them. [A colleague] remembers […] walking by the car that they had put the books in, and they actually wrote BANNED on the box. […]

Alyssa: Then how did the students react when this all went down […]?

Nadie: They were really upset. They had specifically signed up for Mexican American Studies class. We had great accomplishments with it and it just wasn't the same. The kids were really upset. They wanted to do something about it. It was a hard time. I didn't quite know how to handle that. […] I *kind of went into this trauma from it.*

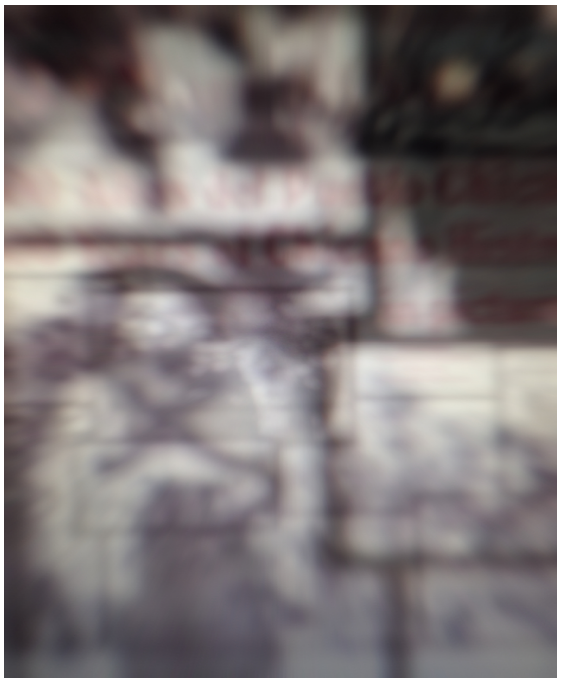
Valerie Walkerdine (2010) sees affective ties as part of what forms notions of community. In a study of a former steelworking community, she describes a "psychic skin" of containment that both held together the community, but also gave rise to sites of trauma when unforeseen changes and displacements took place. For example, when a steelworks building is demolished, it marks a puncturing to the "psychic skin" of a community whose identities were intensely bound to the history and labor of steel work. When interviewees tell Walkerdine about the trauma of the factory's demolition, she sees it as "a fear of annihilation through spilling, the dissolving of the containing boundaries of the skin" (p.111). The white politicians terrorized by the law seem to mirror this "fear of annihilation." Indeed, Nadie cites a fear of erasure as a primary motivation for the ban:

> You have a history. You belong here. It was really nice to know. It made a huge difference to think I belong here. I have a history. That's what they were giving these kids and the state was trying to take it away. The state was trying to say you don't belong. You don't have a history. The history of America is a European centric history. You only have a history from your European ancestors. You don't have a history from your Native American

> ancestors. What you want to do about that is study pot shards from hundreds of years ago. That's it. You don't have a history from your African ancestors. You don't have a history from your Mexican ancestors. You don't have a history from anything but the history that we're going to teach you. And that's it. That's all that exists. So then we're going to tell you the Spanish history about the Spanish conquistadors and then nothing else until we win half of Mexico. We're not going to teach you about the people that were here during that time. That is an ideology, this Eurocentric ideology that says: If I don't erase you, I will be erased. This idea, Mexican American Studies and Ethnic Studies in general, is not to erase anybody. It's not to erase European history. It's to teach the entire history. But the fear of erasure that the people in charge of European descent have is tremendous. They have so much fear of erasure that they'll erase everybody else.

Within this framework, a containment fantasy also renders intrusion from perceived 'outsiders' as particularly traumatic. When a site of fantasy—a steelworking factory, a white-washed vision of American, visions of bounded curricula—dissolve, the dreams of containment they hold do also. Boundaries shift. The skin opens. Intensities travel.

Fear of erasure is perhaps fear of becoming a ghost.



Moving bodies

But it's not with trauma that I want to end. Let's keep moving. After the state moved and contained materials, students engaged in activism that kept materials circulating. Moved by passion, it is here that affective excesses marked the nascent beginnings of a counter politics or what Massumi (2015a) deems an *affective politics*. Nadie recounts:

> The next day—I can't even remember what day it was, but I know it was in 2012. Maybe it was the second week of school, something like that. About 14 of the kids from that class decided that they were going to do a teach-in. The week before I was clearing out my stuff because they said being Mexican was illegal. At least that's the way we took it. That's the way we took it that being Mexican is illegal, the culture is illegal, you can't teach it. The history is illegal. You can't teach it. So I wanted to make it visual for the students. So I took down all the posters that you see up here, a lot of them, I took them down. And I started packing them up. I started packing up my material, a lot of material that I had. Some of these students came in and they asked: What are you doing? I said: I'm packing everything up since it's illegal. And I was putting away some curriculum I had. And they requested it. They wanted it. And I said: Well, I'm not going to be able to teach it now, so I might as well give it to you guys. So a lot of the stuff that was my personal copies, I gave to them.
>
> So that next week, they told me: We're going to do a teach-in. So I asked: Well, what are you going? They said: We're going to get in a circle out on the field. We're just going to sit there and we're going to read poetry and we're going to read some of the history of the Chicano movement and the Zoot Suit Riots and the Zoot Suit Years, the World War II era, and all this different stuff that they had gotten from my files. So about 14 students, they linked arms like that. They sat down. It was a cold morning, for Arizona at least. [laughs] And they were there about half the day.
>
> It created quite a stir. [People] came to my room accusing me that I was behind it and that I had done this and I told them to do this and that. I told them: Look. I didn't tell them to do anything. I gave them some stuff to read which we're encouraged to encourage them to read. So I gave them stuff that they could read and they planned this on their own. These kids are smart. You need to give them credit.

Nadie cites the event as causing "a stir," setting bodies in motion. These bodies literally *moved*, leaving the containment of the classroom for the open space of the football field.

Nadie: So they did that kind of stuff. […] But this girl, she was real passionate about it. I mean, I forgot when it was, but one of the days during all of this struggle, she said I'm going to be symbolic. I'm going to put tape over my mouth, and I'm going to write—she got a blank shirt and she wrote: *You can silence my voice, but never my spirit*. I guess it was symbolic of the censorship she felt was being dealt to us.

Nadie removes an image of Sor Juanita de la Cruz. A passionate girl asks if she can have it, takes it home, and affixes it to her wall. She looks into the dark gray eyes, the hint of a smile, the arch provocation of her expression.

Nadie unpacks de la Cruz's lauded *Respuesta a Sor Filotea*. A passionate girl takes it home. She reads these lines:

> I returned to my studious task (I misspeak, for I never stopped); nay, I mean, I continued reading and reading more, studying and studying more, with only books themselves for a teacher. (de la Cruz, [1691] 2008, p.7)

Or perhaps these:

> All that I have desired is to study to be less ignorant. According to St. Augustine, some things are learned as a tool for action, whereas others are learned only for knowledge: *Discimus quaedam, ut sciamus; quaedam, ut faciamus*. (de la Cruz, [1691] 2008, p.29)

Or perhaps these:

> I've nearly decided to leave the matter in silence, yet silence would be a negative choice even though it explains a lot by placing emphasis on no explanation; therefore, it is necessary to put a short label on this so that you understand what silence is meant to convey; for if I fail to label it, silence will say nothing, because such is its proper function: to say nothing. […] Therefore, it is even necessary to say that those things that cannot be said so that we understand that keeping quiet is not not having anything to say, but rather that words cannot convey how much there is to be said. (de la Cruz, [1691] 2008, p.2-3)

There is an energetic exchange of affect between book and body. The passionate girl takes a ballpoint pen and writes D-L-C onto her palm. She opens and closes her hand into a fist as if testing its capacities. She assembles a collection of objects in her backpack: a permanent marker, a white t-shirt, a roll of duct tape.

"These kids are being taught not to deal with civil disagreements in a civil way, but to deal with everybody by getting in people's face and being rude, and that means they are going to be unsuccessful adults. […] So it's a dysfunctional education, and I fought hard to put the legislature to put a—to pass a law so I could put a stop to it." (Arizona Superintendent Horne quoted in Biggers, 2012a, p.179)

Nadie whispers a poem to me:

Lak'ech

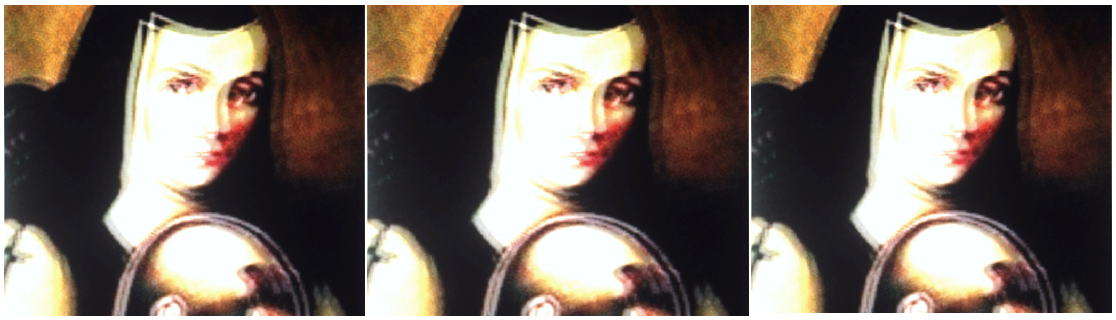
Tú eres mi otro yo/ You are my other me
Si te hago daño a ti,/ If I do harm to you,

Me hago daño a mi mismo/ I do harm to myself.
Si te amo y respeto,/ If I love and respect you,
Me amo y respeto yo/ I love and respect myself

A concrete wall

It's Friday night, my last day in Arizona. I have a few hours to kill until I have to head to the airport. Checked out of my motel, I walk around aimlessly with no appointments and nowhere to go. I decide to eat although I'm not very hungry. I write fieldnotes, look at my phone. I leave the restaurant and enter a swarm of bodies. It's getting dark now and there's a buzz in the air. Excitement, energy. An event. "Where is everyone going?," I ask a wizened face in a cowboy hat. "Why, it's graduation," he tells me, sliding a toothpick from one side of his mouth to another. The word jolts me. It seems so fitting an occasion, so neatly tidy for my last night here. The man's brown hand reaches and links him to the impossibly small body of a girl with black pigtails. Drums pulse. I am parked across a football stadium where the bodies are moving. I hear mariachi music coming from the field. Trumpets blast and an ululation echoes against the concrete, *heyayay a yayayaa a yayayayaa*. The call is a *grito*, a shout that can signal at once both a cry of despair and a laugh. I stand behind a concrete wall at the edge of the football field and watch the event unfold. I feel out of place, a stranger as I stand apart from the crowd. Who am I here? Who am I to receive these stories? Who am I to think I deserve the honor and responsibility of such things? Streams of people walk by with flowers and hand-made signs. "CONGRATULATIONS PABLITO!" "WE LOVE YOU GENESIS!" The students graduating were sophomores when the MAS ban took place. I wonder if the next generation will remember? As I get into my car to head to the airport, I watch a silver balloon in the shape of a heart lift into the sky. I trace its path across the stadium lights and higher into the blue darkness above. I sit in the dark calm of my rental car not sure if it's occasion to hope or despair, to laugh or to cry. (FN, 5/2015)

"What [the ghost] represents is usually a loss, sometimes of life, sometimes of a path not taken. From a certain vantage point the ghost also simultaneously represent a future possibility, a hope." –(Gordon, 2008, p.64)



Those things that cannot be said

A passionate girl goes to the bathroom on the first floor. She slowly takes out the contents of her backpack. They echo on the metal shelf above the sink. The smell of bleach mingles with Sharpie and makes her dizzy. From a classroom down the hall there is the sound of clapping.
She looks into the mirror, the rhythm of her breath mixing with the rhythm of hands.
She speaks at first quietly, her voice strange against the white tiles
discimus quaedam, ut sciamus; quaedam, ut faciamus
the clapping and her voice get louder and stronger
aprendemos cosas para saber y otras para saberlas hacer
the clapping is everywhere and nowhere
some things we learn to know, some things to do
she has to scream to be heard over the clapping
some things we learn to know
the walls vibrate
some things to do
hands come together in a cry that can signal both despair and hope
some things

she covers her mouth.

Figure 33- Johari Osayi Idusuyi reading Claudia Rankine's *Citizen* at a Donald Trump rally in November, 2015. (Original image retrieved from: http://theslot.jezebel.com/a-conversation-with-johari-osayi-idusuyi-the-hero-who-1742082010)

Accidental protest

In November 2015, video went viral of Johari Osayi Idusuyi, a college student from Illinois, being reprimanded by an older white man and woman for reading during a Donald Trump rally. In the video, the man, supported by a woman next to him, eyes Idusuyi for several seconds, shakes his head, and then reaches over. As Trump speaks on, Idusuyi and the pair can be seen animatedly speaking. The man gestures to Trump

Figure 34-Video stills in sequence from the viral footage of Idusuyi refusing to put away her book at a November 2015 Donald Trump rally.

seemingly signaling that Idusuyi should be giving respect to the speaker. Idusuyi nods as she listens and then also gestures. She gestures towards Trump, to her book, taps her chest affirmatively, and then dismisses the couple with what Kara Brown (2015) calls "the head flip heard round the world" (n.p.).

The book Idusuyi was reading, Claudia Rankine's (2014) award-winning poetry collection *Citizen*, was deemed by many a pointedly political choice for a Trump rally. MSNBC political commentator Rachel Maddow (2015), who interviewed Idusuyi, uses viscerally-charged language to describe the impact of Rankine's work declaring it "a literary sensation" (n.p.) that "was having a big effect, it was really smacking people hard" (n.p.). As Maddow (2015) goes on to explain, Rankine's (2014) collection deals with "the subject of race, everyday experiences of racism in the United States" (n.p.). Maddow also draws viewers' attention to a moment that was not displayed in the few seconds of viral video footage circulating elsewhere: when Trump supporters stand and cheer at the end of the rally, *Citizen* can be seen raised amidst a sea of black and white Trump placards (see Figure 39).

Figure 35-A screenshot from the Rachel Maddow show on 11/12/15 in which Idusuyi raising *Citizen* amongst Trump fans is highlighted (circled area). (Retrieved from: http://www.msnbc.com/rachel-maddow/watch/worlds-collide--poetry-at-a-trump-rally-565905475573)

I want to end with this media event because it represents a collision of politics, bodies, books, censorship, and resistance. Idusuyi's act was a quiet spectacle set against the larger spectacle that is Donald Trump. The moment also resonates with the events and themes highlighted in this dissertation. For one, Idusuyi's embodied refusal to put her book away, what Brown (2015) deems an "accidental protest" (n.p.), is indicative of the various activisms populating this dissertation.

I opened this dissertation with mention of Ahmed's (2014) methodological privileging of the "sound of connection to build up a case from a series of impressions" (p.19) rather than perhaps a traditionally teleological argument. It is such a *sounding* between the events I explore in this text and Idusuyi's act of resistance that I want to close with. I see Idusuyi's embodied refusal to put her book away—"the head flip heard round the world"—moving like an after-image alongside Brittany's fierce grip on her book as a teacher attempted to confiscate it. I can sense echoes of it in the circle of Arizona students reading their teacher's censored curricular materials on a cold football field. I can feel vibrations of it in Tanvi Kumar's open letter to her school administration and in the poems Janneke describes being written in spite of a principal's injunction against them.

In each of these events, the "palpable pressures" (Stewart, 2007, p.3) of the present—anxieties about border control, debates about curriculum and core content, dreams of safe space and schools and classrooms as bastions of "beautiful feelings"—were made viscerally felt. Berlant (2011) argues that "[t]he genre of crisis can distort something structural and ongoing within ordinariness into something that seems shocking and exceptional" (p.7). When moments and encounters of bodies and objects suddenly make felt tensions bubbling under the skin of the ordinary, it can feel like a *shock to thought*

(Simon, 2011). Trayvon Martin, a hoodie, a pack of Skittles, and George Zimmerman assemble in the humid hug of a Florida night. A poem, a buzz of energy, a declaration of queerness huddle around a classroom. A teacher, an erotic book, a recalcitrant body meet in a math class. Rajchman (2000) argues that thinking is spurred by such "unforeseeable 'shocks' that shake it up and oblige it to think in new ways" (p.72). Yet these shocks need not elicit groundbreaking changes or the overthrow of oppressive systems (as many in this dissertation do not), but may instead spur small affective shifts. As Massumi (2015a) argues, "Affect for me is inseparable from the concept of shock. It doesn't have to be a drama, though. It's really more about microshocks, the kind that populate every moment of our lives" (p.53).

Resonating chambers

The *activisms* I highlight were then "moments of vital impact" (Stewart, 2005, p.1028) when the ordinary flared up (Berlant, 2011; Stewart, 2007) in the classroom. The English classroom, in particular, may be a "resonating chamber" (Massumi, 2015a, p.85) for the kinds of everyday microshocks Massumi describes above. If censorship events are when "ordinary" cultural tensions erupt in classroom life, those of us teaching and researching in English classrooms bear a unique position to witnessing and feeling such intensities.

Fighting censorship is often positioned as a political imperative of the English teacher. As the "mug shots" and banned book bulletin boards presented in chapter one show, discussions of censorship and celebrations of Banned Books Week are frequently incorporated into 'official' ELA curricula. In my own experience, breathless students ran up to me after Brittany was disciplined asking me if I'd heard that Brittany had "gotten in

trouble for reading." It was assumed that I, as an English teacher, would be an unquestionable ally of "students' right to read" (http://www.ncte.org/positions/statements/righttoreadguideline). While the students were correct in their assumption, it is the implicit affective relation, even passion, English teachers are assumed to have for reading that I find interesting to consider.

The English classroom is often tacitly positioned as the seat of affect in the school, often described (or dismissed) as being touchy-feely, sentimental, and artsy. A common perception is that English teachers engage the feelings, emotions, personal histories, and subjective experiences of their students more intensely than do other teachers of subjects, especially social constructions of the disembodied, objective 'harder' sciences. As a colleague chided me one morning as I set up my classroom for the day, "Getting reading for arts and crafts and talking about feelings?" While these critiques are surely undergirded by gendered assumptions about the 'feminized' nature of the English subject and teacher as well as the Cartesian devaluing of emotion writ large, they do hint at some of the unsavory histories imbedded in the genealogy of the subject English. Jory Brass (2013), for example, has traced English's threads to pastoral notions of "saving the soul." As he follows through history, books have played a central role in the moralizing and humanizing project of the subject English: "Literature was important here in the sense that it provided English teachers with 'a fatal power' to affect 'the 'springs of character'—individuals' sympathies, visions, loves, hates, ideals, aspiration (p.377)—which were understood to animate and control human conduct" (p.107, citing Chubb, [1902]1908). David Lee Carlson and James Albright (2012) similarly mobilize a Foucaultian genealogy to trace the discourses, most

prominently epistemologies of medicine, that bolster progressivist attachments to writing portfolios. As they argue:

> that any notions of freedom chaperoned by utopian aspirations are poised to fail, and at their best reflect disillusionment and at worst expose pervasive sadism in every morsel of mortar of the schoolhouse. If our argument even remotely holds, than writing pedagogy functions as a satchel of scalpels and scissors constituted to cut, tear, dissect, examine, classify and catalogue. It merely functions as a tool of power/knowledge. (p.xviii)

As an English teacher I took up and proliferated these "utopian" narratives. I can recall gushing that *my* subject is the most fun to teach because it's the only one where you get to discuss 'life' writ large with students. I often told people I got to dwell in my 'passion'—literature—on a daily basis. In many ways I was performing Good English Teacher where the English Teacher is imagined as imparting a *love* of reading to students. Yet these discourses of passion and affective investment associated with English can bring difficulties. In each of the censorship events I explore in this dissertation, a perceived 'unorthodox' or 'unchecked' excitement about reading is constructed as a dangerously contagious affect that threatens to spread to other students and 'infect' the school. We can hear this couched within Janneke's statement in chapter III, *you know how it catches on with students*. Great pains have been made in secondary education over the last three decades to increase student engagement, particularly in 'pleasure' reading. While pushes to get students to 'love' reading have happily opened up the selection of literature available in classrooms and libraries beyond a canon dominated by Dead White Males (DWMs), they have also ushered in an unhappy rise in censorship in schools. If the love of reading is deemed as pedagogically contagious, what are deemed non-normative attachments to texts

(to erotica, to MAS, to feminism, to anti-homophobic poetry, in this dissertation) become rife for "pedagogies of normalization" (Puar & Rai, 2002, p.136).

The English Teacher, I would argue more than other subject teachers, is largely produced as an *affective pedagogue*—one who is responsible for sharing, cultivating, and ultimately managing affect and emotion. These associations of the subject English with "the affective domain" (Weinstein & Fantini, 1970; Martin & Reigeluth, 1999), then make both teachers and students vulnerable targets for discipline. As we saw in chapters IV and VI, a passion for books can be deemed as going *too far* or moving *too fast*. As example, Janneke in chapter III was deemed as fostering an 'unsafe' environment through what were deemed *too*-engaging and *too*-progressive literacy activities. In chapter VI, MAS teachers in Arizona were depicted as having a too *vehement* attachment to the literature they were teaching. When a passion for reading is deemed 'disturbing' or 'disturbed,' attempts to contain affect in schools intensify.

Unintentional objects

Returning to the 'disturbance' Idusuyi evoked at a Trump rally, like many of the events highlighted in this dissertation, a seemingly mundane act of reading escalated into an 'event'. Many media sources tried to paint Idusuyi's literacy act as a calculated political protest. Claire Fallon (2015) of *The Huffington Post*, for example, sees it as indicative of the 'power' of reading declaring that "Book-reading is a perfect tool for silent protest" (n.p.). Fallon (2015) describes the quiet force of reading:

> It can't be construed as actively disruptive, like a large sign or loud chanting, but it conveys disdain and lack of interest much more effectively than checking Twitter on your phone. This woman, for example, spent other parts of the rally staring at her phone and adjusting her hat, but it was when she opened a book that her lack of interest became obvious.

> Reading a book is deliberate. Reading a book at a performance or speech implies that you already expected to be bored when you left the house. It's a very conscious choice to devote your attention to something other than the events around you. (n.p.).

Yet while Fallon's remarks might tap into a romanticization of reading, Idusuyi's literacy act also bespeaks the way objects, bodies, and affects entangle in ways that exceed—or work beside—human intention. Bennett's (2010) notion of distributed agency is helpful here. Rather than dismissing human agency, Bennett's notion of vibrant materiality urges our "attention sideways" (p.112) to how we move and act *beside* non-human materialities and objects. She writes, "I have been suggesting that there is not so much a doer (an agent) behind the deed [...] as a doing and an effecting by a human-nonhuman assemblage" (p.28). This notion of distributed agency helps us ask, what if reading a book at a rally is not pre-planned form of protest, yet elicits spontaneous political effects none-the-less? Though post-structural critiques of interviewing make me wary of positioning a speaking subject as saying what they mean and meaning what they say (Miller, 2005), Idusuyi does repeatedly state that she did not leave her house planning to protest as well as emphasized that she attended the rally with an "open mind" and "genuine intentions" (Brown, 2015, n.p.; Maddow, 2015, n.p.). She exclaimed to Brown (2015): "I could have never planned this!" (n.p.). So while, yes, Idusuyi's act may bespeak the 'power' of reading cited by Fallon (2015) above, a political literacy if you will, it further highlights the ways affects exceed containment in the individual human bodies and trajectories authored by individual human intentions.

In her interview, Maddow (2015), in a curious turn of phrase, specifically asks Idusuyi if the book she brought was "an intentional object":

Maddow: In terms of the book that you read and you were seen so visibly reading there, was that an intentional—did you bring it as an intentional object, did you mean to have Rankine's book there specifically and is that part of what you sort of put together there in a conscious way?

Idusuyi: […] I was reading it. We got there two hours before the event started and I decided that I wanted some books to read to pass the time. I just want to stay in my seat and that was one of the books I brought. And I was actually reading before the cameras, before the event started. So it was actually something I brought to pass the time before Donald came on.

Maddow's interesting designator *intentional object* hints at an intentionality, agency, or animacy (Chen, 2013) endemic to the book itself rather than Idusuyi. Maddow seems to be taking up Bennett's (2010) urging to pay attention to "the active role of *nonhuman* materials in public life" (p.2). Indeed, in many moments of this dissertation non-human objects entangled with human bodies in a "federation of actants" (Bennett, 2010, p.28) that enacted new forms of literacies and politics emergent with, as opposed to designed by, human actors. These moments signal "the emergent—that is the embodied and embedded" (Protevi, 2009) capacities of political acts to take form spontaneously and unexpectedly. I might call this, following the work of Braidotti (2013) and Clough (2008) an *auto-poetic politics*—the self-organizing capacities of bodies to come together and elicit (political) force outside of (conscious) human intentions. In *Politics of Affect*, Massumi (2015a) expresses this potential of affect well:

> Politically, this changes the whole framework. Affective techniques of thinking-feeling improvisationally are *relational techniques* that apply to situations more directly than to persons. They are directly collective. They are fundamentally participatory since they are activated in situation, couched singularly in the occurrence of that encounter […] and have the potential of reorienting tendencies toward different ends without predesignating exactly what they are. (p.97).

Idusuyi's "accidental protest" was in part made possible by the encounter of bodies and 'the situation' she found herself in, a *relational* confluence of forces, events, affects, and

objects that assembled outside of her conscious control. For example, it is widely noted that the backdrop of bodies positioned behind a presidential candidate is highly intentional. Idusuyi (2015) herself muses that her placement in the VIP section was "very strategic." She tells Brown (2015), "I think we were chosen for obvious reasons. We are minorities and there weren't a lot of minorities there (n.p.)." Idusuyi also exhibits gratitude to other actors in the event, namely the pair that interrupted her reading: "Thank you to them […] They were partly responsible for this getting so much attention because of their entitlement and their need to feel like they had the right to control me or what I can do during an event" (n.p.).

Rather than a self-authored moment of resistance, Idusyui's comments signal an entangled assemblage of both human and non-human actors, conflicting affects, emotions, and desires, and larger public feelings (Cvetkovich, 2012) (collective enthrall and disdain for Trump, for example) that came together through an encounter that "snapped" a political event into being (Stewart, 2007). In this dissertation, I have argued that literacies and their political effects are likewise encounters of emotions, affects, atmospheres, bodies (of knowledge, of nations, of humans, of law), and objects (chiefly books) that assemble to create an 'event' out of reading. As in the events with Janneke and Brittany, affective atmospheres were key in escalating an ordinary (classroom) moment of quiet resistance *out of the ordinary*. With Kumar and the students and teachers affected by the MAS ban, atmospheres and tensions around rape culture (Kumar) and immigration policy (Arizona) also coalesced to activate pressure points within "the body of the classroom" (Dernikos, 2015).

The literacy event of Idusuyi was similarly urged into being by larger atmospheres. Maddow (2015) sets the scene for her audience:

> **Maddow:** There was a tight little group […] who were not reacting like all the other excited fans. And then people watching started to notice this one very poised young woman calmly reading, flipping pages in a book that she was reading […]. (Maddow, 2015)

Maddow's comment signals that the group were "affect aliens" (Ahmed, 2011), bodies out of tune (Brennan, 2004) with the others at the rally. In her opening, Maddow uses a soundbite where Trump declares illegal Mexicans "rapists" as representative of what she terms "the tone" of his campaign (Maddow, 2015; for a discussion of rally tones, see also Alba, 2016). Idusuyi herself describes a *shifting of mood* as drawing her to her book. She explains to Brown (2015), that the "energy shifted" (n.p.) after a protester was disrespected and removed. These shifts in moods and collisions of atmospheres (Ash and Anderson, 2015), were salted with individual affective responses. While the man who tapped Idusuyi is described as having "a more calm demeanor," the woman supporting him is described by Idusuyi as coming from "a place of genuine disgust and anger" (Brown, 2015, n.p.). Where was the woman's "anger and disgust" targeted? At a black woman ignoring a white man's address? A white man's command to stop reading? At a political present in which the U.S., in Trump's estimation, is less than "great"? Idusuyi muses, "I'm a young 20-year-old black woman who doesn't care about this Trump rally, and I'm pretty sure that angered her a lot" (Brown, 2015, n.p.). And yet the woman's "place" of anger and disgust is not inhabited by her alone. We can feel this anger and disgust in the violent shove set into the flesh of a black woman at a March 2016 Trump rally. We can feel this anger and disgust erupting on both sides as protesters and Trump supporters face off in Chicago. Berlant (2011) writes

that "the extraordinary always turns out to be an amplification of something in the works, a labile boundary at best, not a slammed-door departure" (p.10)

Interrupted feelings

So what did Idusuyi's act have to teach? Maddow describes Idusuyi's act as a willingness, what Ahmed (2014) might call "willfulness," to make a collective affect felt:

Maddow: And when you had that interaction that we've shown tonight between the people sitting nearby you who seemed confrontational, or seemed annoyed with you or something, what was going on there and how did you feel about that?

Idusuyi: I felt like they felt like I was disrespectful for reading during the rally, but there was a shifting point that you showed with the protesters and the supporters and there was an aggression, I don't know if anyone saw it, but there was a small aggression of a young woman who was a protestor, she was 16 years old and a man yanked off her favorite Obama hat and threw it out into the crowd and the crowd was cheering. Me and my three friends were disgusted because yes, protesters have every right to protest, if they're going to be escorted out, let them be escorted out, they don't have to be disrespected. Not by you. […] I was more disgusted by his supporters and how he let it happen, how he kind of egged it on. […] After I saw those incidents, I felt uninterested. And I felt disappointed, disappointed a little bit in—yeah, yeah—

Maddow: —Sorry, it's a little awkward because of the delay—your willingness to show that feeling even when other people tried to interrupt you out of it received a lot of attention because of its boldness […]

I suppose it is a similar admiration for students' and teachers' *willingness to show [a] feeling even when other people tried to interrupt [them] out of* that anchors this dissertation. A valid critique of this dissertation, then, might be the wave of optimism it rides in relation to the activisms irrupting in each chapter. An additional critique may be that my curating of these moments is haunted by humanist residues that romanticize lone human actors enacting political change. In addition, my highlighting of these heartening

moments of resistance perhaps serve as an affective balm to the tacit (and not so tacit) homophobia, racism, and xenophobia I feel motivated the moments of censorship I describe. *And yet*. And yet, these "unruly activism[s]" (Kara & Reestorff, 2015) might also signal moments of destabilization within dominant power regimes, moments that perhaps work as an *uneasy* form of agency.

Uneasy subjects

And so I want to return in closing to the title of my dissertation: *Uneasy Subjects*. Using a broad stroke, censorship in school results when students' relationships with books make someone uneasy. Censorship itself also makes many people uneasy, which is why these events often evoke so much intensity.

In a book on etiquette Jonathan Swift declares, "Whoever makes the fewest people uneasy is the best bred in the room" and school administrators are currently scrambling to show their manners. Moral and social-panics around bullying have fueled demands for schools to be safe, inclusive, and welcoming spaces and yet the building pressures of standardized testing, federal, state, and local performance reviews, and the Common Core are codifying an ever narrower constellation of 'acceptable' skills, standards, and curricula to be taught. This discordant injunction for schools to be hospitable spaces for a wide range of bodies, identities, and ideas while being corralled within ever-constricting intellectual spaces understandably generates uneasiness. Although we tend to think of schools as largely bent on muting strong feeling, or perhaps any feeling at all, uneasiness in its inbetweenness and low-grade intensity, is an increasingly normalized affect for almost all who dwell within educational spaces.

Indeed, uneasiness has a connotative pull of feeling *un-at-home* (even within one's own skin) and even bears a slight nod to the uncanny (the German word for uncanny is actually *unheimlich* which literally means 'un-home-like'). Uneasiness, though uncomfortable, might be an affect we need to make space for in schools. Uneasiness is interruptive of steady states and holds a pulse of movement within it. Many of its linguistic kin are spatial in nature, but rather than invoking the firmly placed or entrenched, they invite inhabitations of space and positionalities that quiver outside of fixed, secure lines. I find it particularly striking that students who are said to embody 'uneasy' qualities—those who are *excitable, fidgety, troubled, agitated, disturbed, impatient*, for example, are often those most aggressively pathologized and disciplined within schools. The chart of synonyms for "uneasy" below reads almost like descriptors for 'at-risk' or non-normative students within current paradigms:

afraid	*jittery*	*unstable*	*fretful*	*perplexed*
agitated	*nervous*	*alarmed*	*harassed*	*perturbed*
anguished	*precarious*	*all nerves*	*ill at ease*	*restive*
anxious	*restless*	*bothered*	*in turmoil*	*shaken*
apprehensive	*shaky*	*constrained*	*irascible*	*tormented*
edgy	*strained*	*discomposed*	*jumpy*	*unquiet*
fearful	*suspicious*	*dismayed*	*on edge*	*upset*
impatient	*tense*	*disquieted*	*on qui vive*	*vexed*
insecure	*troubled*	*disturbed*	*palpitant*	*worried*
irritable	*unsettled*	*fidgety*	*peevish*	*wrung*

(http://www.thesaurus.com/browse/uneasy)

Perhaps this is because rather than the sequential, predictable, and progressive movements the learning sciences (Taubman, 2009) demand, uneasiness calls up instability, uncertainty, and insecurity. Uneasiness also creates a hitch in interpretation—when we feel uneasy we're unsure, disoriented, and uncertain about how to interpret a situation or event.

I want to end with uneasiness as an affective gesture of my own uneasiness in concluding with certainty the final take-aways of my study.

Difficult knowledge

I also want to end with uneasiness, or end uneasily, rather than with the good feeling resolution provides since I've argued beside others (Ahmed, 2010; Berlant, 2011; Cvetkovich, 2012; Stephens, 2015) for the importance of bad feeling. I certainly hope I have not written a dissertation on affect without including without some feeling, good and bad, within its pages. So while the event I end with, Idusuyi's "hero[ic]" (Brown, 2015, n.p.) act of resistant reading, echoes the hope and positivity I see in the various activisms at work in each chapter, the "dark horizons of contemporary political experience" (McManus, 2011, n.p.) were also clamoring for air space. Trump's cries of Islamophobia, his calls for enclosing the US in a wall that "Mexico will pay" for, his strident misogyny, his giddy dismissal of political correctness could equally skip like a stone across the water of these pages. How do we make sense of these different echoes, positive and negative, hopeful and terrifying, whose diffractions entangle these pages? Which sounds demand more attention? Susan McManus (2011) argues we need not reconcile such dissonance: "instead of conceptualizing the contemporary affective and political predicament by way of the competing politics of fear and hope, I propose to unpack their polyvalence, suggesting that both political affects can be deployed, oriented, structured and restructured so as to diminish, for sure, but also to enhance critical agency" (n.p.).

In "A shock to thought," Roger Simon (2011) takes up Deborah Britzman's (1998; 2000) notion of "difficult knowledge" to explore how sites of cultural memory face the hard task of representing the complexity of the past without making it a triumphalist

progress narrative. Following Simon (2011) and McManus (2011), I see engaging the historical present, much like memorializing the past, as "both inspiring *and* despairing" (p.432). The moments in this dissertation have certainly underscored some difficult knowledge—the jarring way moments of agency and hope cohere circulate beside homophobia and racism. For a white middle-class woman, many of these moments elicit, in Simon's (2011) words, the "the burden of 'negative emotions,' those vexing and troublesome feelings of revulsion, grief, anger and/or shame that histories [and I'd add the present] can produce, particularly If they raise the possibility of the complicity of one's country, culture or family in systemic violence" (p.433). In Simon's opinion, this is the important pedagogical work of affect: "at the heart of the matter regarding questions of difficult knowledge is the provocation of affect, that is, affect's relation to the possibilities of thought. This means that what is particularly difficult about difficult knowledge comes to the fore when the affective force of an encounter provokes substantial problems in settling (at least provisionally) on the meaning and significance of the images, objects, texts and sounds encountered" (p.433).

Scrubbing

I don't think at any moment in this dissertation I have taken up the uneasy task of taking a clear stance on one side of censorship debates. And at its end, I have to say I'm not sure I have a clear one. I'm still haunted by the shock and disturbance of unwittingly clicking on a beheading video a 'friend' posted on Facebook years ago. As I researched and wrote about censorship, I was not nonplussed by my (ironic) relief in learning that Facebook was actively "scrubbing" its site of such disturbing content. A further study on censorship is needed to investigate the differential way affect is dumped on bodies through

such "soft" censoring practices. Adrian Chen (2014), for example, has written about the "vast, invisible pool of human labor" who act as content moderators to "scrub" potentially disturbing content from US social media sites. As Chen (2014) explains:

> As social media connects more people more intimately than ever before, companies have been confronted with the Grandma Problem: Now that grandparents routinely use services like Facebook to connect with their kids and grandparents, they are potentially exposed to the Internet's panoply of jerks, racists, creeps, criminals, and bullies. They won't continue to log on if they find their family photos sandwiched between a gruesome Russian highway accident and a hardcore porn video. Social media's growth into a multibillion-dollar industry, and its lasting mainstream appeal, had depended on companies' ability to police the borders of their user-generated content […] (n.p.).

At whose expense do I get to dwell in undisturbing content on social media? What is the toll of concentrating the disturbing and unthinkable on the bodies and psyches of unequally waged laborers in gray economies of developing countries (Chen, 2014)?

A tech-savvy friend I voiced these concerns to tried to reassure me: 'Don't worry, in the very near future we'll have machines doing the scrubbing.' This didn't assuage my worries. As we become more and more *algorithmic subjects* within what Gregory Siegworth (2016) deems "affective capitalism," more work is needed on the public pedagogies of 'good feeling' that shape our increasingly technologically-mediated experiences. A lack of attention to this is a silence of this dissertation. Another loud omission from this dissertation is of course the voices and affective experiences of the censors themselves. In the future I'm interested in worrying more (like old Simon) the posthuman "hot spots" in my work. To do this may require experimenting with means of getting outside of what much of my methodology amounts to—traditional discourse analysis. How might I do and think affect without relying so intensely on interviews and on language? How might an intense attention to affect (re)shape practices of participant

observation and participatory action research? Though in the annals of teaching history many of these 'events' might be registered as pedagogical failures—a student-teacher and her social justice work were dismissed, a student's passion for erotica was pathologized, an entire curriculum critically engaging Mexican American culture was made illegal to teach—in that there was no measurable or testable outcomes in student learning—ultimately, I'm interested in thinking about how affect was pedagogical in each event in ways that work through bodies in ways that might elude traditional forms of measuring learning. For example, although the learning sciences often link learning to the durative, what endures or leaves a visible (measurable) mark or trace, what new possibilities might open in research by paying heed to the effects of incremental, momentary, immeasurable energies that pass within (and without) classrooms? A final uneasiness I have with this work is a gnawing *something* about the animacy of books I have sensed, but feel I haven't quite gotten right in these pages, a failure and incompleteness that both interests and frustrates me. I still don't think I've answered satisifyingly *what a book can do*.

Scratching the surface

Deleuze and Guattari (1987) ask if a traditional book is "composed of chapters [with] culmination and termination points. What takes place in a book composed instead of plateaus that communicate with one another across microfissures, as in a brain?" (p.40). Perhaps in such a method, like thought itself, things become messy, too messy. Perhaps in such a method things are left unfinished, unsaid, sensed and hinted at but unable to be fully apprehended and uneasily captured. Such a book could keep adding codas, archiving moments, in an anxious hope that they "add up to something" (Berlant, 2011), to form an argument built through the weight of accrual. Perhaps, in closing, I need to heed Ann

Cvetkovich (2012) who argues that writing is a process of "repeatedly forget[ting] and ha[ving] to be reminded of through practice; 'to be able to stand *not knowing* long enough to let something alive take shape!" (Barry quoted in Cvetkovich, 2012, p. 204). Stewart (2007) ends her book *Ordinary Affects* stating that: "The vagueness of the unfinished quality of the ordinary is not so much a deficiency as a resource, like a fog of immanent forces still moving even though so much has already happened and there seems to be plenty that's set in stone" (p.127). She describes her book as "only a beginning, just scratching the surface. But that's what matters in an ordinary saturated with affect's lines of promise and threat" (p.129). Perhaps writing with and about affect then produces a necessary uneasiness, a belatedness on the page, a lagging behind thoughts and feelings heating up or fizzling out, an always out-of-synch-ness with futures being set in motion, and encounters yet to happen.

I'm sorry if it's a little awkward because of the delay.

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